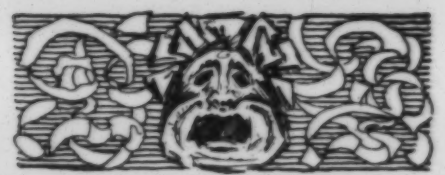


TWENTY-EIGHT PAGES



THE NEW YORK

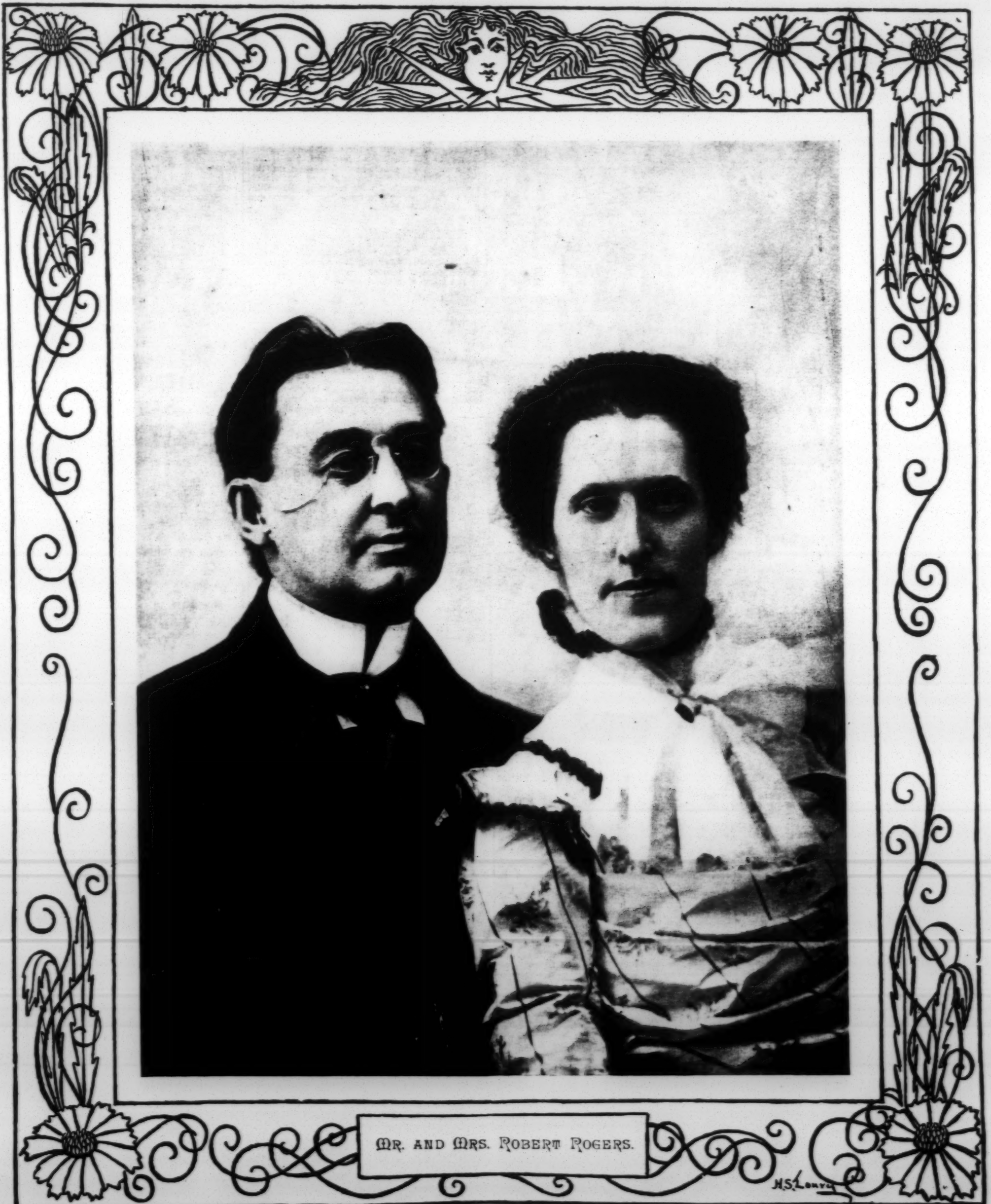


DRAMATIC MIRROR

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CRANE

With best of hearts, he plays the parts
That no one else advances—
The men of wealth and years and health,
And easy circumstances.

To own a yacht, of course, is not
The only thing to play for,
And yet it's great to navigate
In boats the people pay for.

Some folks would say, were I to try
To pose as influential—
And yet he'll go because they know
He has it—that's essential.

THE MATINEE GIRL.

The only unmerited feature of May is the closing of the theatres. Even the joys the month brings—the soft shell crabs and the asparagus—fail to compensate for the boarded-up doorways along Broadway, the empty box-offices from which, no longer, the flip ticket seller smilingly sells you a seat behind a post with a smoothness that fits him for a bright future in the gold brick business.

The end of the theatrical season in New York is the end of everything. Papers tell of fittings to Europe—early exodes—or is it exoduses?—to Europe, but the true fact of the matter is there is nowhere to go but there. Every other place is closed.

Summer shows are always of the light-weight order—charlotte russe affairs—that—pouf!—cannot bear to be swept by the ocean breeze of criticism.

The roof gardens we have always with us in Summertime, it is true; but somehow I can never go to a roof garden, radiant as they are with light and laughter and pretty women and nice men but I think of the next day.

That reminds me of a story. A very vain, beautiful woman once ordered a portrait from an artist. He was one of those fellows you read of but never meet in real life, whose art is so pure and true that they can't paint things as they are, but always paint as they see them. I don't mean the chaps who can't paint things as they are because they don't know how, because the words are full of them.

But this particular artist was a Frenchman, with all the unhealthy, absinthe-bred ideas that make you think some of them studied in a morgue. When the beautiful woman posed for him she wore a beautiful wreath of red roses that crowned her brow and contrasted vividly with her black hair.

The artist painted day after day, and when the portrait was finished he allowed the lady to give a view of the picture to her friends. She had never seen it, but he told her it was

beautiful. She knew it must be beautiful, for he was a great artist.

When the day came and the velvet curtain was drawn away there stood the woman in form and drapery, but beneath the garland of red roses the artist had drawn a grinning skull. It was a beautiful skull, but then no lady likes to have a portrait of her skull around the house.

She fainted, and they led him away gibbering to a nice padded cell, where he ended his days counting his fingers and talking to himself. The idea was that her vanity was so great and so obtrusive that he could only see the horrible skull beneath her face. Then, I believe, she had spurned him, and he wanted to be revenged.

I call it a mean Irish trick myself, and I think a padded cell was too good for him. This isn't a nice cheerful story to read at breakfast to little Willie, but what I began to say is this:

A roof garden is like that to me. I always think of the next day when the man goes around in the garish crude sunlight raking up the butts, and the faded flowers and the empty bottles.

There is something about that combination that would make a capital temperance tract without words. Or a circular for Muldoon's All-The-Year-Round-Resort in Westchester, where people are made over as good as new.

There is a dignity about a closed theatre—the boxes shrouded in holland, the orchestra silent, the seats a silent audience looking at an invisible play upon an empty stage, the awestricken rats creeping decorously to their holes, and only the ghosts of actors going through their parts and fighting for the centre of the stage with phantom-like ferocity.

The out-going ships are taking all our stars from us. Soon we'll be as utterly alone as the French lady, deserted by her husband, who told

the judge that she was the most abandoned woman in New York.

I went to see Zaza the other afternoon for the fifth time, and was amazed to find that Mrs. Carter still insists on going on with the part day after day, although her throat and voice need a rest so evidently that the actress's physical suffering is impressed on the audience as keenly as all the heart ache and the mental misery she portrays so wonderfully.

The coarseness which she imparts to her voice in the first act, and which she modulates to a high bawl and musical intonation in the last brief scene, may be the cause of the very evident throat affection that Mrs. Carter suffers, but it would seem better from all points of view to rest for a few days and recuperate thoroughly than to persist in an impersonation that is only marred by continual chokings and fits of coughing.

The little French corset that Zaza displays so generously in the dressing-room scene is so much prettier than the clumsy stays so many women persist in clinging to that it ought to revolutionize women's dressing, both on the stage and off.

The little satin girdle is an idealized corset, and gives women what is known as the "French" figure. I can't explain what I mean in mere words, but if you study the pictures of some of the Parisian beauties you will see the difference.

No one but a very stout woman who can't help it ought to wear the other things. I was never cut out for a fashion writer, but there are lots of pretty women on the stage that would look a hundred per cent. more graceful, chic and shapely if they were to take this hint.

Zaza's lingerie is all exquisite. It is no wonder she likes to go around without much on while she can sport that scarlet and white striped petticoat, that little lace dressing jacket and those wonderful spangled stockings.

I searched Broadway and Twenty-third Street from one end to the other the other day trying to get stockings like those, but it was no use. They don't keep 'em over on this side of the ocean. They smack of Paris. Of course one couldn't wear stockings like that, but it would be nice to have 'em put away and be able to take them out and look at them once in a while, just as our grandmothers used to do with old lace.

I heard of a chorus girl who said a really good thing the other night. Among the army of chappies that wait around the stage door of the New York Theatre each night for the outpouring of beautiful femininity that occurs as soon as the curtain falls, there is an Italian Count, of lofty lineage and romantic tendencies, who is worshipping at the shrine of a certain pert and plump young woman who hails from the East Side tenement district, and who is as practical in her way as her admirer is dreamy and poetic.

Lingering over a Shanley supper the other evening, which feast was marked by a silence not in keeping with the young lady's natural tendencies, she suddenly asked her escort:

"Count, you have never told me what your first name was. What is it? Count—a—what?"

"Count Ca—a-rio," answered the Italian.

"Ca—a-rio?"

"Oh, Carlo!"

"Yes. And what is your name, Carissimo?"

"My name? My name's Jip!" she answered, without turning an eyelash. And "Miss Jip" she has been ever since to her titled friend, who didn't see the joke.

It was only a week or two ago that I was lauding my friends, the Professional Woman's Leaguers, for their skill at keeping their angry passions under, when suddenly—out of a clear sky—biff! They were at it tooth and nail.

Now there are all sorts of accusations trembling in the air—talk of stuffed ballot boxes, and bribery, and corruption. One well-known member, they say, manfully chewed up fifty votes for a rival candidate while she pretended to be busy with a cup of tea and a biscuit.

But by the time you read this The Show will have taken place on Broadway, at which the girls will don boots and feathered hats and will try to look like Sothern, and after that the annual pow wow at the Waldorf, to which The Matinee Girl has received a card of invitation, and to which she is going in a disguise. And the dove of peace, I hope, will be brooding all over the place.

I don't like these scraps among a Noble Sisterhood. While I'm not a bit clubby myself I think an organization ought to hang together irrespective of party fights or factions. I always think of that eloquent club woman who got up to make an after-dinner speech. When a woman does a thing like that there is sure to be trouble.

"Why is it," she said in regular oratorical style, fiercely, as though she wanted some one to get up and contradict her. "Why is it that our club has sailed on its proud course for the last fifteen years without a break and will continue to sail on—sail on forever?"

There was a dead silence. No one offered to be the goat. This was what she wanted—an effect. She lowered her voice impressively.

"Because, my friends," she said, "because it is founded on a rock!" And she sat down amid wild applause.

Leonie Stamm, who was appointed fencing teacher of the League last week, is one of the friends of my happy childhood. When I saw her name in the paper the other day it all came back to me, and I was back at a swimming school in Bay Ridge, where we were taught to dive at exhibitions to the bottom of the tank and crawl along the bottom, holding on to the boards to keep us under. On the programme they called this "Swimming Under Water by Our Advanced Pupils."

Then we came up at the other side and received medals amid great applause from our relatives. I've got mine yet; a silver lyre with my name engraved on it. I often wondered why they chose a lyre. I used to think it was a reflection on our submarine performance.

I recollect that there was a raft outside the school inclosure, where the advanced pupils used to go out and dive. I wasn't an advanced pupil, but I went out in a boat and dived off the spring board—or at least I fell off the board, striking the water with a report that was heard for miles around. I thought I was a great diver and used to keep it up all after-

noon until crowds gathered on the banks and applauded.

One day after I had dived thirty-six consecutive times the swimming professor came out and whispered to me:

"Would you mind going in the tank and practicing until you learn to dive better? Those flat dives are dangerous things."

"Oh, they don't hurt me a bit," I replied.

"Well they may not hurt you," he said, "but they hurt the reputation of the school. We're supposed to teach people to dive here."

Leonie Stamm will probably remember the girl who used to dive oftener and flatter than any other pupil. I recollect that she and I used to eat quantities of pie and absorb bottles of sarsaparilla after our lessons—not that we liked the combination, but because there was nothing else to be had.

I had a weird sensation the other day—or evening rather—although I'm not supposed to be out after dark. I was in an automobile and the driver, or brakeman, or engineer, or whatever you call him, said he would have to go to the stable for a new battery.

I felt that this would be a novel experience, so I agreed, especially as I could not get home without one, and we wheeled into a queer place full of automobiles asleep in their stalls. There were a lot of wheels and pulleys and machines of all sorts strung along the ceiling, and soon they let down a new battery on a socket and the automobile—with me in it, mind—started back, snorted and then deliberately stood up on its hind legs and swallowed the battery. Then I heard it champ its jaws and it reared a few times and backed out of the stable and started home, while I wiped the cold perspiration from my brow and thought what a wonderful thing modern science was.

I felt as though I were living in one of Gelett Burgess's stories of "The Lively City of Ligg," and if any horseless hansom gripman suggests stopping for a new battery again I shall walk home without paying him.

THE MATINEE GIRL.

MR. AND MRS. ROBERT ROGERS.

The first page of this issue bears excellent pictures of Mr. and Mrs. Robert Rogers (Louise Mackintosh), two very clever people, now in their second year with the Valentine Stock company, at Columbus, O. They are both in the same line of work, comedy and character; both are tall, and they can play other lines equally well when occasion demands.

Mr. Rogers was formerly with Never Again and The Prisoner of Zenda, while Miss Mackintosh started in the profession with Sol Smith Russell, and later appeared with Warde and James and in The Prisoner of Zenda. Mr. and Mrs. Rogers have made distinct hits in principal comedy parts, and by careful attention to detail, fine dressing, quick study and devotion to duty have endeared themselves to the management.

Remaining under engagement until August, they may be seen next season in one of several high-class attractions with which negotiations have been opened. The pictures on the first page are from photographs by Baker, Columbus, O.

CUES.

Alexander Zanfretta, the old clown, who died in Brooklyn on May 13, was buried on Tuesday last in the Cemetery of the Evergreens. He left, besides his son Alexander, two daughters, known professionally as the Angelis Sisters. Deceased was the brother-in-law of John Kelly, of Weber and Fields' company.

Musical Director L. Maurice sailed last Wednesday for Europe, to return in July, joining Fanny Rice's new production.

Ira J. La Motte filed a petition in bankruptcy in this city last week, with liabilities of \$10,168, and no assets beyond clothing and a pair of eyeglasses.

Busby Brothers have leased the new Economic Theatre, Clinton, Ia. Their farce, Mr. Plaster of Paris, will open in August, and is booked to the coast. William L. Busby will manage the theatre and Alfred J. Busby will have charge of the road attraction.

Hoyt's Comedy company will play a circuit of parks, opening June 11, remaining out all Summer. Charles B. Barrington, Tom P. Jackson, Fred Ashby, Pauline Blanchard, and Joan Bond have joined for the Summer.

Grace Etta Darling is very ill at the home of her parents, Sumner Street, Hartford, Conn.

Broadhurst Brothers have re-engaged Ed R. Salter as business manager for Why Smith Left Home next season. Mr. Salter is at present managing W. S. Harkins' company in a Summer tour of the Maritime Provinces. The company will go as far East as St. Johns, N. F.

On last Tuesday evening the curtain of the Herald Square Theatre did not disclose the first scene of An Arabian Girl until some time after the hour appointed. The reason for the delay was a strike on the part of all but two of the chorus girls for money due them by the management. They were finally induced to go through the first act, coaxed into playing through the succeeding acts, and were paid in full immediately after the performance.

Maud Sullivan will not play in the sketch The Soldier's Revenge with Mortimer Kaphan at the Berkeley Lyceum on June 1, as has been announced, but will play the leading part in a play entitled The Guilty Love.

The Bell Publishing Company, of this city, has issued an entertaining detective story, "The Haunted Hat," by Richard Knight.

The Redpath Lyceum Bureau, of Boston and Chicago, have published a handsomely illustrated catalogue of their lecturers, readers, entertainers and musicians, celebrating the thirty-first year of the bureau.

Marie Murphy is now at her home in Danville, Ill. She has adopted the stage name Marie Lamour, and will open in July at the head of her own company, presenting A Wise Woman.

Ernest Rostwick, for some time an inmate of the Mattawan, N. Y., State Hospital for the Insane, was discharged from that institution last Tuesday, having been adjudged sane.

Lionel Adams has returned to town after a long season in The Heart of Maryland, having been very successful in the leading role.

Daniel Sully filed a petition in bankruptcy last Thursday, with liabilities of \$30,718, and assets valued at about \$65, besides the rights to his own plays.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, May 20.

The unseasonably cool weather prevailing throughout the week caused regret with several managers, who deemed themselves hasty in having brought their seasons to a close, and determined a change of plan at both the Brooklyn Music Hall and Hyde and Behman's, which, though at first scheduled to shut down to-night, are now to extend their terms.

The second week of the Castle Square forces at the Montauk witnessed one of the most uniformly excellent renditions of Faust yet heard in this borough. An alteration of principals nightly has lent variety and charmed a patronage limited only by the capacity of the house. For the third week Romeo and Juliet is the choice, with Trovatore underlined for May 29.

Too Much Johnson extinguished the final lights of the season at the Gayety, which began its seventh year on Saturday, Sept. 3. During the intervening thirty-seven weeks, one star had three separate dates, two other attractions given a return, three minstrel cos. have been heard, and three weeks devoted to vaudeville. These features were presented in the order given: An Enemy to the King, A Sure Cure, My Friend from India, At Piney Ridge, W. H. West's Minstrels, Natural Gas, Tempest Tossed, Monte Cristo, When Greek Meets Greek, A Hot Old Time, An Irish Gentleman, Devil's Island, Harry's Minstrels, The Mulligan Guards' Ball, A Reign of Error, The Devil's Auction, Maids to Order, What Happened to Jones, Hyde's Comedians, Superba, Williams and Walker's co., Devil's Island (return), Primrose and Dockstader's Minstrels, At the French Ball, Pousse Cafe, The Ragged Earl, A Stranger in New York, Harry Williams' Own co., The Governors, The White Heather, A Female Drummer, The Village Postmaster, The King of the Optum Ring, London Life, The Ragged Earl (return), Two Little Vagrants, The Silver King, and Too Much Johnson.

At Hyde and Behman's Idlene Cotton, with Nick Long and Minnie Schult, were the headliners, followed by the Rappo Sisters, Dave Meier, Jessie Couthou, Dooley and Tenbrooke, W. H. Windom, and Morton and Revelle. A well chosen olio is named for the ensuing week.

The Columbia will reopen May 26, 27 for Maude Adams in Romeo and Juliet.

Uncle Tom's Cabin embellished with touches of vaudeville, has prospered at the Brooklyn Music Hall, where Manager Percy G. Williams next presents The Real Widow.

At the Star, The New City Sports are followed by Rose Sydell's London Belles.

Business Manager Edwin C. Mason, of the Bijou Theatre, is the recipient of a testimonial at that house on May 22, when an exceptional gathering of vaudeville favorites will be in evidence. The announced dissolution of the firm of Hyde and Behman proves to be neither a separation nor appointment of their interests, theatrical or real estate holdings.

The change noted is simply the dissolution of a stock co., whose act of incorporation was filed in New Jersey on May 13. It does not take over the ownership of the various properties, but simply acquires the leaseholds. In case of death or future disagreements no recourse would be necessary to the courts for either relief or partition; a sale or purchase of the stock standing in the name of a deceased or aggrieved stockholder being the quickest and most available form of restoring harmony, or realizing cash, for said person's interest outside of the real estate.

The incorporators are Messrs. Hyde and Behman, and their two brothers, James Hyde and Henry W. Behman, with George M. Kinsley, of Newark, N. J., the capitalization being fixed at \$500,000, with \$1,000 paid in. In a recent conversation the writer had with a well-known manager of this borough, whose knowledge of local values is that of a real estate expert, he put down at a conservative figure, on an itemized basis, that even at a forced sale the Adams Street Theatre, Gayety, Grand Opera House, and Star could be depended upon to realize \$850,000.

SCHENCK COOPER.

PROVIDENCE.

A Romance of Athlone was presented at the Providence Opera House 15-20 by Chauncey O'cott and a good co. to good-sized audiences. E. H. Sothern will appear during week of 22 in The King's Musketeer. On 25 Maude Adams in Romeo and Juliet and on evening 26 Daniel Frohman will produce for the first time All's Fair in Love and War. Leo Dietrichstein, the author, will play the leading character and other parts will be played by members of Mr. Sothern's co.

The Alpha Beta of Brown University gave its annual play at the Women's College 17 before a large audience. Love's Labor's Lost was the bill, presented in a creditable manner. The affair was under the direction of William J. Romann, of the Boston Stock co., who has been coaching the young women for several days. Taken as a whole, it was the best entertainment they ever have given.

Friends of James K. Keane in this city arranged a benefit at Talma Theatre evening of 17 which was well attended. Burr Oaks was the attraction selected, and it was presented by a very good co., with Alice C. Keane and J. S. Fleming in the leading roles. Other parts were taken by T. Wilson Rennie, Florence Corbin, James E. McElroy, the Bedette Sisters, and Mr. Clarke. W. Lawrence Gallagher had the affair in charge and a nice little sum was realized.

Edith Crolius and Joseph McHugh, of the Walsh Dramatic co., were here 17, and Theodore A. Metz, the well-known musical director and composer, has been making a hit in town the past week. In order to carry out a bet made with his partners in the music business, he traveled up and down our principal streets dressed as a yokel, carrying an old grip sack marked "Uncle Silas" and playing some of his new music on a fiddle.

It has been rumored in theatrical circles that there would be a season of Summer opera at the Providence Opera House. This report is denied by Manager Wendelschafer, who says he can't see any money in it. He has, however, been approached by several people regarding something of the kind.

John Thomas will appear at the Providence Opera House 29 as Shylock in The Merchant of Venice. He will be supported by pupils of Professor Albert Vivand, one of our local dramatic instructors.

Rehearsals have been begun by the Stossel Opera co. for the Summer season at the Olympic. The co. is headed by Leontine Harger as prima donna. The Mikado will be the opening attraction.

Fannie Newhall, late of the King Dramatic co., has returned to this city and is at present at the Rhode Island Hospital, where she will undergo an operation.

When John Phillips Sousa was in town last week he and Manager Wendelschafer ran over the score of The Bride Elect together for the purpose of deciding whether the opera might be improved. Manager Wendelschafer has purchased the work outright and intends to send it through the West principally next season, going to the Pacific Coast. Mr. Sousa saw where opportunities for brightening up the text and adding to the quality of the music existed, and the result of the conference was that on its next public performance The Bride Elect will be to a great extent a new affair. Mr. Sousa will compose some stirring melody for it and will put the book in better shape.

Alfred G. Krantz, recently with A Grip of Steel and the Weston Stock co., is greeting friends once more at his home here.

Etta Harmon, who has just closed with the Weston Stock co., is visiting friends in this city. James K. Keane is a little improved and in better spirits than he has been for a long time. He is very grateful to THE MIRROR for recent notices appearing in his behalf, and as a result of these notices he has heard from friends all over the country who were not aware of his illness.

Manager Felix R. Wendelschafer has secured

John Warner for business manager of The Bride Elect on its Western tour next season. Charles Baeny, of this city, will go as treasurer. Mr. Baeny has been Mr. Wendelschafer's secretary at the Providence Opera House the past season. HOWARD C. RIPLEY.

SAN FRANCISCO.

The week 8-13 has been signalized by the production of an entirely new comedy by Clay M. Greene, entitled His Japanese Wife. The play proved to be new with a vengeance to the theatregoing public of San Francisco. It was newest of the new and it satisfied the popular demand for sensation. The plot is simple. Two adventurous Americans have been visiting Japan, and during their stay one of them has gone so far as to contract marriage with one of the little brown maidens. When he leaves the country he leaves her, of course. Home again, he falls desperately in love with a most desirable American girl. It is in the order of romance that the little Jap he left forlorn turns up to beg him love her once more. She is accompanied by an uncle, a professional strong man, who makes things lively by breaking furniture and scaring people into fits. Things are straightened out, of course, and the little brown girl remembers an erstwhile lover in Japan and concludes that it is just as well to return to him. Now, the play is passing funny. There are excellent situations in it, and the pity of it is that the author has apparently not yet understood when to drop the curtain. An anti-climax arrives and the people are kept waiting while some rapid talk is indulged in before the intermission gives them a chance to look around the theatre. Also, for some reason or other, the author has put in a sentimental mother-in-law. Now, a mother-in-law who loves her daughter's husband is not uncommon by any means. But a mother-in-law who passionately kisses her son-in-law is. Thus Mr. Greene's play is spoiled by wholly unnecessary as well as unnatural flirtation between people who ought to know better. The incident does not add to the fun, and it proves incongruous, seeing that the young man is supposed to be devoted to his wife. The idea of the play is almost original and is excellent. With a little pruning it could be made popular to a degree. There is just something wanting that betrays either the carelessness of the author or his inability to exactly catch the public fancy. There is not the slightest doubt of the play's success: it is a money maker. It is better viewed from a sentimental than an artistic standpoint. While it will make money, it will never take prominent rank in the list of comedies that live. It was well acted. Ernest Hastings showed that he is better as a comedian than as a heavy man by clever work in the part of Harry Merrifield, the abused husband. He was quick and natural, and he pleased his audiences. Adelaide Fitzalan made a handsome and attractive wife. Laura Crews showed talent to a marked extent by a singularly clever interpretation of the part of Miss Go, the deserted Japanese wife. She was admirably girlish and simple in the part. Charles Bryant as the Japanese giant was happy. Juliet Crosby made a handsome young widow.

The last week of The Geisha at the Tivoli drew good houses. It was an all-round good performance. Orpheus and Eurydice 15. The Southwell Opera co. reproduced The Little Tycoon at the Grand Opera House 8-14. Tom Perse, William Wolf, and Edith Mason were the stars. The house is now doing great business, as the people have discovered the company's merit. Cavalleria Rusticana and H. M. S. Pinafore should form an attractive bill for week of 16.

Mark Thall, the popular manager of the Alcazar, will go East shortly to secure new plays and talent for the Fall and Winter season. He will visit London before his return.

White Whittlesby, by permission of Augustin Daly, has been loaned to the Alcazar during the season of Lewis Morrison, opening in two weeks. Clay Greene has left for New York.

FRED S. MYRTLE.

MILWAUKEE.

Jacob Litt's magnificent production of Sporting Life was seen at the Davidson 14 by an audience which completely filled the house, and the indications are that the week's business will be a record breaker. R. A. Roberts has replaced Robert Hilliard in the leading role, and he in turn will give way to Joseph Kilgour, who joins the co. 16. The support is excellent in every respect, and R. A. Roberts is to be congratulated upon the almost faultless stage-management as well as his splendid work in the role of Lord Woodstock. Elita Proctor Otis gave an exquisite portrayal, and Jeannette Lowrie, Adeline Adler, and Margaret May deserve favorable mention. One of the most pleasing performances was that of Frank Burbeck as Andre, and other characters were well represented by Fred Strong, Charles Harris, Robert Paton, Gibbs, Frazer, Coulter, Charles F. Gotthold, Joseph Wheelock, and George Perceot. Much has been said of this fine production and it only remains to be noted that the elaborate settings were admirably handled, the minor accessories were correct in every detail, and the many effective scenes were presented with startling realism. The players were recompensed by tumultuous applause, and the performance was generally voted the best of its kind ever seen here. Master Frankie Richter, the blind pianist, 21-24. Richard Mansfield 5, 6. Crawley Stock co. 7—Indefinitely.

For the Bijou's closing week U. T. C. held the boards, and the favorite old play drew a packed house. The co. exhibited average ability and gave a fairly good presentation of the play. It certainly aroused all kinds of enthusiasm among the spectators, who applauded vigorously. This attraction closes the season at this very popular theatre, and Manager Sundin states that he has every reason to feel gratified at the result of the season's business.

The Thanhouser-Hatch Stock co. again pleased the patrons of the Academy 15 by giving a very fine production of The Runaway Wife. Lansing Rowan scored a distinct artistic success in the role of Lady Alice, playing with great sincerity and conviction and winning well merited applause. Eugene Moore delighted his admirers by giving another clear-cut and accurate performance as Arthur Eastman. William Yerance presented the character of Talbot Vane with his accustomed skill and finish, and Max von Mitzel achieved a big hit in the part of Sir Laurence, which he interpreted in a decidedly clever and humorous manner. R. C. Chamberlin was good as Dr. Prescott, and Donald Bowles as Arthur Vere did creditably in a role which did not fit him. Julia Blanc gave evidence of her cleverness and versatility by a capital sketch of Hester Eastman. Gertrude Homan was charming as Lillian, Meta Brittain was excellent as Lady Yawn, and sweet little Baby Vavene captured all hearts as Little Arthur. The stage settings were unusually elaborate, and Stage Director Paulding deserves great praise for the beautiful effects he obtained. All the Comforts of Home 22-28.

Lieutenant Dan Godfrey's British Guards Band presented a well selected programme at the Faber Theatre 12 before a large and cultured audience. Of the several excellent bands which have visited here it is difficult to say which is the best, but judging from the vociferous and prolonged applause which followed each admirably rendered number, this body of musicians can certainly lay claim to the heartiest reception ever accorded any like organization in this city. Their playing was flawless, and at the close of the programme the final strains of the American and British national anthems were almost drowned by loud clapping and cheers.

The Arlon Musical Club sang Handel's Acis and Galatea at the Faber Theatre 16 before a large and thoroughly pleased audience. Arthur Weld conducted in his usual admirable style, and kept the chorus and orchestra well under control, the singers giving a very finished and praiseworthy interpretation of the score. The soloists were Signor Campanari, baritone; Mrs. Wally Helber-Viasy, soprano, and Glenn P. Hall, tenor.

At the Alhambra 14 Robert Downing and the Salisbury Comedy co. provided a very attractive

bill to large attendance. The audience was unusually demonstrative, owing to the fact that three old Milwaukee favorites appeared in the cast—namely, Maye Louise Aigen, John Daly Murphy, and Francis Byrne—who were received with deafening applause that did not subside until each had spoken a few words of acknowledgment. Richard Baker also came in for a large share of the reception, these four being the remnant of the popular Salisbury Stock co., which recently concluded a long run at the Davidson. Robert Downing played the "flower scene" from Ingomar in a most artistic manner, in which he was ably supported by Charles Byrne, William Downing, and Freda Gallick, the last mentioned doing notably fine work as Parthena. The Salisbury Comedy co. put on a one-act farce entitled Sallie's Sacrifice, in which Miss Aigen, and Messrs. Murphy, Byrne, and Baker scored individual successes, the comedy fairly bringing down the house. The performance concluded with Charles Dance's comedy, called Paris in 1793, in which Robert Downing and Freda Gallick won much applause. The Salisbury Comedy co. and vaudeville 21-27.

Johanna Cless-Burr gave a most enjoyable concert at the Athenaeum 15 to a select audience. The soloists were Edith E. Evans, contralto; Glenn P. Hall, tenor, of Chicago, and William Osborne Goodrich, baritone, of Milwaukee.

Thanhouser and Hatch have secured exclusive rights to the following plays for the Summer at Milwaukee: Lady Windermere's Fan, Jane, The Fatal Card, Charley's Aunt, and Madame Sans Gêne.

The Elks' Burlesque Circus at the Davidson 11, 12 was a big success, the attendance being large and the entertainment an excellent one. Chairman "Jake" Doctor states that the performance netted about \$1,000.

The Free European trip offered by the Academy management has excited intense interest, and is causing a larger run than ever on the box-office.

John M. Sainpolis has joined the Thanhouser-Hatch Stock co. here. CLAUDE L. N. NORRIS.

ST. PAUL.

Olga Nethersole played an engagement of three nights and matinee at the Metropolitan Opera House 11-13. It was her first appearance in this city. She opened in The Second Mrs. Tanqueray to a crowded house. Miss Nethersole received a most cordial welcome. Her splendid acting was greatly appreciated, and provoked unbounded enthusiasm and frequent recalls. She is an actress of striking personality and strong magnetism, gifted with a clear, musical voice and a face wonderful in mobility of expression. The chief characteristic of Miss Nethersole's acting is its naturalness. Her Paula is an intellectual treat, and she dresses the part richly in excellent taste. The supporting co. is well balanced. Hamilton Revelle's Aubrey Tanqueray was an admirable portrayal. Madge McIntosh made a very favorable impression in the role of Ellen. Cicely Richards was exceptionally good as Mrs. Cortelyou. Leonard Outram, A. S. Homewood, Harry Dodd, Fred Thorne, and Frank Misquith carried their roles most commendably. Camille, The Profligate, and Carmen also were admirably presented to large and enthusiastic audiences. Miss Nethersole's Camille is a revelation. She evidences her great versatility in the role of Carmen, giving a strong and artistic portrayal of the character. As Leslie in The Profligate she is more than charming.

Teresa Carreno gave a most enjoyable piano recital at the Metropolitan afternoon of 12 to a good-sized and appreciative audience, a gathering of the music lovers of St. Paul. The programme comprised selections from Chopin, Beethoven, Bach, Liszt, Schubert, Schumann, MacDowell, and Schubert-Tausig. The audience was enthusiastic and most emphatically testified their enjoyment of the fine musical treat the gifted pianist set before them.

Lieutenant Dan Godfrey's British Guards Band gave two performances 14 at the Metropolitan to large audiences. The music lovers of St. Paul turned out in full force and gave Lieutenant Godfrey and his musicians a most hearty welcome. Primrose and Dockstader's Minstrels 18-21. Sporting Life 22-24. Richard Mansfield 25-31.

The Grand Opera House has reopened for two weeks. True S. James and a capable co., presenting A Royal Prisoner 14-17 and Don Cesar De Bazan 18-20, opened to good houses. The performance is somewhat of an improvement in some respects over the presentation here several weeks ago. Certain parts have been toned down and Mr. James enters more into the naturalness of the character he assumes. Mabel A. Griffith and C. A. Boyd are clever artists in the leading roles and made a favorable impression. Earnest Joy, Marie Moore, and Edwin Fox are excellent work. The cinematograph pictures are a pleasing feature at the close. Davis and Busby's U. T. C. 21-24.

Edwin Nell, manager of the Nell Stock co., was in the city looking up old friends. Mr. Nell was formerly THE MIRROR correspondent at Savannah, Ga. The Nell Stock co. is called for rehearsal at the Metropolitan 19. The co. will play an engagement at Winnipeg 26, returning to open a Summer engagement at the Metropolitan June 5.

GEORGE H. COLGRAVE.

DENVER.

That the Kelcey-Shannon co. did not do larger business at the Broadway 8-13 is a matter of regret upon the part of people who would like to see our local public more appreciative of excellent plays, thoroughly well played by a finely balanced co. Clyde Fitch, in The Moth and the Flame, has written a play dealing with an old theme in an absolutely original and masterly manner, and any thing more artistic than his handling of the death scene and its subsequent incidents in the first act, and the church scene prior to the arrival of the bridal party, it would be difficult to imagine, and even the melodramatic climax scene is softened and most effectively managed. Then, too, Mr. Fitch has a genius for depicting polite society of to-day with the pen of a satirist, yet writing truths. Few dramatists have his faculty of so skillfully probing into the wool of artificiality surrounding society, and playing upon the strings that work the puppets. Mr. Kelcey is well provided with a role affording him ample opportunities to display his handsome figure in a dress suit, and to do and be the swell person Mr. Kelcey so nicely represents upon the stage. Easy, graceful, natural, and with a charming manner, Mr. Kelcey, while not a great actor, nevertheless is a most satisfactory exponent of the roles he so successfully depicts. Effie Shannon is a most pleasing picture to the eye, and is fortunately provided with a role that does not make extensive demands upon her emotional powers. Anything better than the Mrs. Lorimer of Marion Abbott has not been seen here in many a day. It was a most delightful, well rounded, capably worked out characterization. Grace Reals gave a fine enactment of a difficult role, and by her artistic work made us regret the

Aids digestion.

Londonerry
Lithia Water

Absolutely pure and delightful
to the taste.

play did not afford her greater opportunities. The supporting co. was entirely adequate, and the production a most finished one in every way. L. R. Stockwell drew good business at the Taber 7-13 in A Midnight Bell, and his performance of the Deacon was well received.

Shadows of a Great City did quite well at the Orpheum 7-13.

Emmet Shackelford, of the Neil co., is shaking hands with hosts of friends here, who are delighted with "Shack's" success during the past two years. He will rejoin the co. at St. Paul.

F. E. CARSTARPHEN.

LOUISVILLE.

The season at Macauley's Theatre closed 10 with the engagement of Richard Mansfield in Cyrano de Bergerac to the largest audience of the season. The superb mounting of the play and the fine co. that presented it more than realized every expectation.

The Avenue Theatre closed 14 with Phil and Nettie Peters in A Knotty Problem, given for the benefit of the attaches of the Avenue.

The coming amusement events are now the debut performance of Eugenia Thias Lawton 19 as Galatea and in the balcony scene from Romeo and Juliet, and the benefit of Ann McGregor 22. Both of these events possess local interest and will doubtless draw large attendance.

Zudie Harris, one of the soloists at the May Music Festival, gave a final farewell concert here 15, prior to her departure for Europe, where she is under engagement to fill professional engagements as a pianist with the noted musical organizations in Germany.

Manager Macauley will spend a portion of his Summer season in New York as usual. Associate Manager Will Colgan contemplates a trip to the Pacific Coast, and Edmond Plohm, the treasurer at Macauley's, will visit New Orleans, where he possibly may be connected in a business capacity with one of the out-of-door amusement enterprises to be given there during the Summer.

The benefit given to Edward Morebach's Apex Orchestra at Phoenix Hill Park 16 was a success in every way. Edward O. Risley, a Louisville boy, once a member of a stock co. here, and later connected with a number of road organizations, and always doing good work, is spending the Summer season in this city with his home people. He is writing a play, entitled Life in the Kentucky Mountains.

CHARLES D. CLARKE.

MINNEAPOLIS.

At the Metropolitan Theatre The Turtle played a brief engagement 11-13, and to the credit of local theatregoers be it said that the patronage was very discouraging. Rarely, if ever, has a performance abounding in so many suggestive situations been seen at our leading theatre, and it is hoped that its like will never be seen again. Primrose and Dockstader's Minstrels presented a strong bill 14-17, opening to a good-sized house. The musical first part was more than usually good. Lew Sully caught the house with his songs. Lew Dockstader was irresistibly funny. George Primrose sang very effectively. The Johnsons gave a good exhibition of club swinging, and Howe, Wall and Sully contributed a taking musical sketch. Sporting Life 25-31.

Teresa Carreno gave a piano recital at the Lyceum Theatre 11 to a fair audience. The programme was a varied one and showed the wonderful versatility of this splendid artist.

Lieutenant Dan Godfrey and the British Guards Band gave two concerts at the Lyceum Theatre 15 before small but decidedly enthusiastic audiences. The inclement weather undoubtedly prevented many from enjoying an admirable programme splendidly rendered.

James Nell and several members of his stock co. spent week of 15 in this city, en route to Duluth. Mr. Nell will open his Summer stock season here the first week in July.

The Bijou Opera House was dark 14-20.

F. C. CAMPBELL.

INDIANAPOLIS.

Jolly, magnetic May Irwin "filled the house" at English's 15 and the S. R. O. sign was needed before the orchestra came up. The performance of Kate Kip is good throughout and shows many changes for the better since it was given here last season. James-Kilder-Warde co. 17.

Barclay Walker, of this city, has composed a new comic opera in three acts, entitled The Minister Extraordinary, and it was given its initial presentation at the Grand 16-19. The opera abounds in good music and plenty of it, catchy lines and funny situations. The scene of the first act is on a ship in midocean, while the second and third acts take place on the island of Fee Wee. The co., composed of local talent, was very good, the chorus being especially strong.

The Holden Comedy co. is spending the week at the Park with a repertoire of three plays, and business is fairly good considering the weather. Frank Linden will close the season 22-24.

C. F. Roberts and W. C. De Miller, of this city, have composed a comic opera, entitled The Silhouette, and will leave for New York soon to dispose of it.

W. C. Brown, door-keeper at the Park, has returned to his post after several weeks' struggle with rheumatism.

A cablegram from Manager H. M. Talbott announces his return from South Africa early in June. ALLEN E. WOODALL.

BUFFALO.

The Star was dark 15, 16, but was reopened 17 by Sauer, the pianist. A large sized audience greeted this wonderful musician. James O'Neill in The Musketeers 18-20. May Irwin 22-24.

Tennessee's Pardon proved a strong magnet at the Lyceum 15-20. It is a play of unusual strength and was well presented. Jane Corcoran plays the leading role and she made a splendid impression. Walter Fessler and Walter Ryder took their parts in a way that pleased. Percy Plunkett was amusing as Mr. Hay, and Mr. Westman was a sufficiently villainous villain. The Prodigal Daughter 22-27.

The new policy at the Empire Theatre seems to be meeting with success. The bill for the week of 15-20 was Comrades, by the stock co. The drama was well presented and business is steadily increasing.

Matthew J. Flynn has filed a petition in bankruptcy in the local court. The discharge of the bankrupt is being opposed by Phil H. Sheridan, a former partner of Flynn's. The decision has not as yet been rendered.

J. Newton Drew has returned to this city and joined the Empire Theatre Stock co. Manager Al Chidwell writes me that he expects to take out two strong productions next season besides The White Slave.

RENNOLD WOLF.

PORTLAND, ORE.

John Griffith, excellently supported by Kathryn Purnell (Mrs. Griffith) and surrounded by a capable co., played to audiences at the Marquam

8-10 that, while not the largest in the history of the theatre, were intensely interested by Mr. Griffith's masterful interpretations of Bertuccio in "A Fool's Revenge," Lagardere, "The Avenger" (The Duke's Motto), and Mathias, "The Belles" (preceded by They're Smith's one-act comedy, "In the Will"), in each of which Miss Purnell charmingly appeared as Frordelisa, Blanche, and Annette, in the order of the plays named.

At Cordray's 8-13 Johnny and Emma Ray, with a rattling good co. in "A Hot Old Time" opened to S. R. O. 7 and continued as laugh manufacturers to full houses remainder of week. Among some of the commendable features of the show were the sweetly sung songs of Susie Levino, Genaro and Bailey's dancing and cake walking, and Harry Hayes' high kicking and Martin Healey's ballet dancing, the last named one of the best laughs in the bill, owing to Healey being a dwarf and a decidedly clever, all-round fellow. Belasco-Thall co. and George Osbourne opened 14 for two weeks in "The Girl I Left Behind Me" to S. R. O. 10.

Clay Lambert, representing Ringling Brothers' Circus, was here 10-12 paving the path for the show June 12, 13. Mr. Lambert promises Portlanders one of the best and biggest circuses on earth.

PITTSBURG.

The stock co. at the New Grand Opera House produced Saints and Sinners 15-20, opening to a large house. Next week the co. will be seen in "A Fair Rebel," for the benefit of the G. A. R. posts in Allegheny County.

Robert B. Mantell opened at the Bijou 15 to a well-filled house. The bill was "The Corsican Brothers." Next week, Paul Gilmore in "The Musketeers."

Cascabel, a light opera by Thomas W. Surette, was given at the Alvin 15, 16 by members of the Daughters of the American Revolution.

Beaumont Smith, of the New Grand, will go to Philadelphia next season as stage-manager of the Grand Avenue Theatre.

Henrietta Crossman will be leading woman at the New Grand next season and Maurice Campbell will replace Beaumont Smith as stage manager.

The Bijou and Grand will close for the season June 3.

The Jaxon Opera co. will open at the Alvin 22, presenting Pinafore, Cavalier Rusticana, and The Bohemian Girl during the week.

E. J. DONNELLY.

DETROIT.

Matters theatrical have been pretty dull of late in Detroit. The visit of the James-Kidder-Ward co. at the Detroit 8-13 was noticeable on account of the excellence of the performances and the pooriness of the attendance. When The School for Scandal was given the houses were good, but when any of Shakespeare's plays were produced the attendance was light. The Liebler production of "The Musketeers" has done a splendid business 15-17. The best work is done by Blanche Bates and James O'Neill as the hero. The costumes, scenery and accessories generally were all that could be desired. A Runaway Girl 19, 20.

The Cummings Stock co. continues to excellent business. Trilby was presented most satisfactorily 15-20. Monte Cristo 22-27.

While the advance press agent's work for The Musketeers was, in the main, commendable, the distribution of envelopes among the audience, advising them to attend the performance of The Musketeers to hear "Blanche Bates scream" was certainly in bad taste. KIMBALL.

MONTREAL.

Pudd'nhead Wilson opened at the Academy 11 to very fair business. The performance was an excellent one. Edwin Mayo appeared to advantage in the title-role, though evidently suffering from a cold. Ada Dwyer gave a really splendid performance of Roxie, and the rest of the parts were in thoroughly capable hands.

The bill at the Franciscan 15-20 is The Nominee. The performance was a very creditable one. Benjamin Horning was good as the much worried and untruthful Jack Medford, and Walton Townsend gave a capital performance of Leopold Bervon. Thomas J. McGrane was good as Colonel Murray and Harry Rich capable in the somewhat thankless part of Porter Vane. Charlotte Deane was acceptable as Mable Medford. Nellie Callahan very sweet and charming as Rose, and Dora Norman amusing as the blue blooded democratic Mrs. Van Barclay. Ethel Vane, J. A. Le Bar, and the Crane Brothers form the vaudeville bill. Harbor Lights 22-27. W. A. TREMAYNE.

COLUMBUS.

May Irwin and her co. of clever players in Kate Kip packed the Southern 16. The star scored an immense hit. Ignacio Martinetti was a close second. The staging and costuming were splendid. James Kidder-Ward co. 19, 20. The Grand is still enjoying prosperity, as the presentation of Mamzelle 15-20 testifies, the houses increasing at every performance. The Fleur de Lis of Charlotte Crane was charming. Louise Mackintosh and Kate Blanche were both good in the roles assigned them. Robert Rogers did well as the manager, as did also Ed R. Mawson and Jack Webster. The specialties were of a high order of merit and made an immense hit, especially that of Kate Blanche.

There is every prospect that we shall have a theatre devoted entirely to vaudeville next season. It is an experiment that has never been tried, and it will undoubtedly be a success. It will be connected with a large circuit of vaudeville houses. J. B. DAVIE.

KANSAS CITY.

Richard Mansfield appeared at the Coates Opera House April 19, 20, presenting Cyrano de Bergerac. The house was packed at each performance. Mr. Mansfield's splendid acting and his excellent co. were received with enthusiasm.

The Woodward Stock co. presented The Lost Paradise at the Auditorium 14-20, giving an excellent production. Willis Granger did good work as Reuben Warner and Walter D. Greene was excellent as Ralph Standish. Will Davis, as Billy Hopkins, did his best work of the season. Jane Kennark, as Margaret Knowlton, fitted the part happily and artistically. Miss Berkeley gave a clever impersonation of Cinderella, and the rest of the parts were well handled. Arabian Nights and Too Late 21-27.

Fred Rider's Night Owls were the attraction at the Gillies Opera House 14-20. Two burlesques and an olio formed the programme. Business was good. FRANK B. WILCOX.

JERSEY CITY.

The Royal Arcanum Hospital Bed Fund Association had a benefit at the Academy of Music 17 and presented a strong variety bill to a large house. Those appearing were the Nonpareil Banjo Trio, Marie Lloyd, Rogers and Fields, Little Jollene, the Apollo Quartette, Rosari, Frank Fogarty, Barr and Evans, Clarence Earle, the Three Navarros, Laurence and Orietta, Snyder and Buckley, and Coffee and Williams.

The Evening Journal Fresh Air Fund benefit 15 at the Bijou Theatre drew \$1,000. The programme was made up of acts by O'Connell and Mack, Queenie Wilmott, Mona Gallardo, Frank Cotton's donkey circus, Gilbert Grand, Florence Rindley, McKelney Sisters, Harry Edson and his dog, Greater New York Quartette, Lizzie Evans and Harry Mills, Rosina and Pauline Hall. Season closed. WALTER C. SMITH.

CLEVELAND.

The theatrical season will end 20, when the Euclid Avenue Opera House, the Cleveland, and the Star Theatre will close.

May Irwin, who has not been seen here since becoming a star, played four performances 18-20 at the Euclid Avenue Opera House, pleasing large audiences. Maude Adams in Romeo and Juliet June 3. WILLIAM CHASTON.

TO CORRESPONDENTS.

Tuesday, May 30 (Memorial Day), being a legal holiday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date June 3. Correspondents are therefore requested to forward the letters that would ordinarily reach THE MIRROR on May 24, 25 and 26 a day earlier than usual.

CORRESPONDENCE

ARIZONA.

PHOENIX.—PATTON GRAND OPERA HOUSE (S. E. Patton, manager): A Midnight Bell June 6. The Spider and the Fly 7.

ARKANSAS.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Spooner Dramatic co. 8-13 in The Pearl of Savoy. A Trial at Midnight. For Honor's sake. The Flower Girl. An Egyptian Princess. A Lawyer's Wedding. And An American in Cuba to pleased audiences. Same co. 15-20. Leopold Godowsky 17.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): The new stock co. formed here played a short and unsuccessful engagement and closed.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Lombardi's Grand Italian Opera co. 15-20. BURBANK THEATRE (Clark A. Shaw, manager): Dark.—ITEMS: John C. Fisher, the theatrical admiral of San Diego, has just returned to the glorious climate after a most successful season as manager of Modjeska. Percy Fenimore, well known as an exceedingly clever press writer, has gone eastward as advance for the Wakefield Opera co.—Mme. Modjeska has retired to her beautiful mountain ranch near San Juan-by-the-Sea to recuperate after the arduous labors of the season just closed.

OAKLAND.—MACDONOUGH THEATRE (Gottlieb Marx and Co., lessees): Roland Reed scored heavily in The Wrong Mr. Wright and The Woman Hater 8, 9. On and Off 14, 15.—DEWEY OPERA HOUSE (Joe Muller, manager): Grand Stock co. presented Straight from the Heart 8-14 and gave an excellent production to large houses. Landers Stevens in the leading role was very clever. A Nutmeg Match 14-20.—ITEM: Homer Gullbault, of this city, made his professional debut 8 with the Grand Stock co. and created a favorable impression.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Belasco-Thall co. 1-6 in Pencil Valley. Lost for a Day. The First Born. The Girl I Left Behind Me. And a man with a Past: pleased large houses. Roland Reed in The Wrong Mr. Wright and His Father's Boy 10, 11: splendid performances: fair business. Wakefield-Andrews Opera co. 15-17.

STOCKTON.—Yosemite Theatre (Charles P. Hall, manager): The Rays in A Hot Old Time packed the house 4: every one pleased.—AVON THEATRE (George Simpson, manager): Dark.

BAKERSFIELD.—SCRIBNER OPERA HOUSE (W. H. Scribner, manager): Wakefield-Andrews Opera co. in The Bohemian Girl 8: large house: performance fair.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): A Bachelor's Honeymoon 7: big house: performance poor. The Spider and the Fly 14. Shadows of a Great City 15. A Midnight Bell 21.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): John B. De Motte lectured 10: large business. Returned 15 and again drew largely. A Midnight Bell 18.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): The Spider and the Fly 11: good performance: fair house.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Shadows of a Great City 18. Ruble-Kreyer co. 20-June 3.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Spider and the Fly 10: good business. Shadows of a Great City 22.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): James A. Herne and his excellent co. presented Griffith Davenport before a small but enthusiastic gathering 12. The mountings were first class, the cast excellent. Miss Herne playing the role of Mrs. Davenport at short notice owing to the sudden illness of her mother. N. C. Goodwin and Maxine Elliot offered a double bill 13. At the matinee, before a comfortable house. The Cowboy and the Lady: in the evening, when every seat was sold, Nathan Hale. The Cowboy and the Lady is a capital play and Mr. Goodwin certainly has a winner in it. The part of Teddy North fits him like a glove and Mrs. Weston is especially suited to Miss Elliot's style of acting. The play needs many little changes, but it should meet with approval everywhere. Burr McIntosh is a close second to the star himself, his work as the natural, big-hearted miner being a strong type clearly interpreted. All of the parts are well filled and one and all are carefully studied characters of the West. Mr. Goodwin in a speech at the evening performance promised to give Nathan Hale here next Fall, when the proceeds will be devoted to Yale College for the proposed statue of Nathan Hale to be erected on the campus. The annual musical convention 15-17 drew crowds daily to the Hyperion, where varied and interesting programmes were daily given. The Ellis Opera co. gave a ragged performance of "Pagnac" and Cavalier Rusticana 16, and the Gounod Society, under Emil Agramont, sang Arminius 17, with Gertrude May Stein, Theodore Van York, and F. L. Martin as soloists and an orchestra of forty-one New York musicians. The song recital by Ericsson Bushnell, a New Haven boy, and the piano recital 16 by Mme. Szumowski were attractive features. The Prisoner of Zenda 19. The season, which soon comes to an end, has been a profitable one, and Mr. Bunnell is highly gratified with the results. He has given his patrons the best of the metropolitan successes and his bookings for the Fall are strong ones. During the Summer many important changes will be made in the line of decorations, etc., and the foyer and waiting rooms will be refurnished.—GRAND OPERA HOUSE (Breed and McKenna, managers): A Man of Mystery 11-13 was well patronized by the lovers of melodrama. Mark E. Swan appeared in the cast, which was a well-balanced one, and the management was well mounted and costumed. For week 15 the management returned to vaudeville and offered the patrons an interesting bill of sterling acts. Akimoto's Royal Japanese Troupe, Bertha Welby and co. in a clever sketch, Laura Comstock, her fourth appearance at this house this season: Allester, Fange Brothers, De Biere, Charles Baker, and the Chappelle Sisters. Stoersel Opera co. 22-24.—ITEMS: Sara Converse, of Maud Adams co., is stopping with her sister, Mrs. Edward Somers, at her home here. Miss Converse will rejoin Miss Adams in the Fall.—James A. Herne was entertained by the Single Tax Club at Sandall's 12.—Burr McIntosh was entertained at the University Club while here 13, 14.—Mr. and Mrs. Ericsson Bushnell were the guests of relatives during their visit 15-17.—Mme. Szumowski was the guest of Virginia Johnson 15-17. JANE MARLIN.

HARTFORD.—PARSONS THEATRE (H. C. Parson, manager): Ben Hur (local) 11-13: creditable entertainment: large audience. Week of 15, excepting 17, an excellent vaudeville bill was given with much success. The Markel Sisters were the bravest scorers. The Prisoner of Zenda drew a large audience 17. Howard Gould played the dual Rudolphs with dramatic force and was supported by an excellent co.—Vaudeville 22-27. Chauncey Olcott 25. Frank Daniels June 3. Maud Adams 16.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): King Dramatic co. finished the week of 15 to good business and left a most favorable impression. The Merry Maidens gave a lively performance 15, 17, closing the season, which has been a prosperous one. The house will remain dark until early Fall, when it will resume under the same able management.—ITEMS: Bruce Edwards, press representative for Julia Marlowe, has returned home after a successful season.—Manager Parson will conduct the Summer theatre adjoining the Chutes.—Associate Manager Jennings, of the Hartford, is negotiating with Manager Barnie, of the Hartford Base Ball Club, for the transfer of his Eastern League franchise. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee): Walter L. Rowland, manager: Julia Arthur, despite bad weather, entertained a goodly audience 13 in A Lady of Quality. The settings were especially handsome. The Prisoner of Zenda 20. Chauncey Olcott 27 will close the regular season, which has been exceedingly successful.—SMITH'S THEATRE (Edward C. Smith, manager): Myles McCarthy in Dear Hearts of Ireland had many admirers of typical Irish drama 11-13 and his songs were all encored. The London Gaiety Girls 15-17 presented a burlesque and several good specialties. Len Spencer's Minstrels 16-18. City Sports (return) 22-24. Fursman's U. T. C. 25-27. The closing of the house will be 29, 30, when Apple Blossoms, a rural comedy-drama by Robert M. Sperry, of this city, will be presented by local amateurs. Charles Dickerson, Charles Jewett, Frank Gerdinier, Louise Galligan, Hattie Steinbach, Alexander Robinson, and Ernest Howard will assist the author in the production.—ITEM: Gladys Wallis, of W. H. Crane's co., was an especial favorite here 11. Her uncle, Dr. Norton, was for years a leading physician of this city. W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Julia Arthur and her excellent co. in A Lady of Quality attracted one of the largest and most enthusiastic audiences of the season 12. Willie Collier in Mr. Smooth 13 gave one of the most amusing performances ever seen here. The Prisoner of Zenda 18. Pudd'nhead Wilson 20.—JACQUES OPERA HOUSE (Jean Jacques, manager): Frankie Carpenter co. closed a most successful week's engagement 13. Edison's warograph is presenting some excellent pictures to good-sized audiences 15-20.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Season closed with W. C. Clark's production of Ben Hur under local auspices 18-20: large audiences.—MACDONOUGH THEATRE (W. J. Berrie, manager): The last entertainment of the season was the European Sensation co. to good business. B. Manager Berry during his first season as manager has given satisfaction to visiting cos. and to the public.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Willie Collier in Mr. Smooth 12 to small but appreciative audience. Chauncey Olcott 24.—ITEM: Thomas J. Lynch, associate manager of the Russwin Lyceum, will begin his engagement as National League umpire at Boston 30.

SOUTH NORWALK.—HOYT'S THEATRE (J. M. Hoyt, manager): W. H. Crane in The Head of the Family 12: large house: audience pleased. Ben Hur (local) 25, 26.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): The Temptress 17: fair business. Billy Lester's co. 20.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): James A. Herne in Griffith Davenport to large house 13: performance excellent.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Billy Lester's co. 18: fair house: good co. Alonzo Hatch co. 25.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Temptress 23.

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gers): King Dramatic co. finished the week of 15 to good business and left a most favorable impression. The Merry Maidens gave a lively performance 15, 17, closing the season, which has been a prosperous one. The house will remain dark until early Fall, when it will resume under the same able management.—ITEMS: Bruce Edwards, press representative for Julia Marlowe, has returned home after a successful season.—Manager Parson will conduct the Summer theatre adjoining the Chutes.—Associate Manager Jennings, of the Hartford, is negotiating with Manager Barnie, of the Hartford Base Ball Club, for the transfer of his Eastern League franchise. A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee): Walter L. Rowland, manager: Julia Arthur, despite bad weather, entertained a goodly audience 13 in A Lady of Quality. The settings were especially handsome. The Prisoner of Zenda 20. Chauncey Olcott 27 will close the regular season, which has been exceedingly successful.—SMITH'S THEATRE (Edward C. Smith, manager): Myles McCarthy in Dear Hearts of Ireland had many admirers of typical Irish drama 11-13 and his songs were all encored. The London Gaiety Girls 15-17 presented a burlesque and several good specialties. Len Spencer's Minstrels 16-18. City Sports (return) 22-24. Fursman's U. T. C. 25-27. The closing of the house will be 29, 30, when Apple Blossoms, a rural comedy-drama by Robert M. Sperry, of this city, will be presented by local amateurs. Charles Dickerson, Charles Jewett, Frank Gerdinier, Louise Galligan, Hattie Steinbach, Alexander Robinson, and Ernest Howard will assist the author in the production.—ITEM: Gladys Wallis, of W. H. Crane's co., was an especial favorite here 11. Her uncle, Dr. Norton, was for years a leading physician of this city. W. P. HOPKINS.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): Julia Arthur and her excellent co. in A Lady of Quality attracted one of the largest and most enthusiastic audiences of the season 12. Willie Collier in Mr. Smooth 13 gave one of the most amusing performances ever seen here. The Prisoner of Zenda 18. Pudd'nhead Wilson 20.—JACQUES OPERA HOUSE (Jean Jacques, manager): Frankie Carpenter co. closed a most successful week's engagement 13. Edison's warograph is presenting some excellent pictures to good-sized audiences 15-20.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Season closed with W. C. Clark's production of Ben Hur under local auspices 18-20: large audiences.—MACDONOUGH THEATRE (W. J. Berrie, manager): The last entertainment of the season was the European Sensation co. to good business. B. Manager Berry during his first season as manager has given satisfaction to visiting cos. and to the public.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Willie Collier in Mr. Smooth 12 to small but appreciative audience. Chauncey Olcott 24.—ITEM: Thomas J. Lynch, associate manager of the Russwin Lyceum, will begin his engagement as National League umpire at Boston 30.

SOUTH NORWALK.—HOYT'S THEATRE (J. M. Hoyt, manager): W. H. Crane in The Head of the Family 12: large house: audience pleased. Ben Hur (local) 25, 26.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): The Temptress 17: fair business. Billy Lester's co. 20.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): James A. Herne in Griffith Davenport to large house 13: performance excellent.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Billy Lester's co. 18: fair house: good co. Alonzo Hatch co. 25.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): The Temptress 23.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): Wright and Wilson's Minstrels (local) 12: poor business: performance poor.—ODD FELLOWS THEATRE (A. Brost, manager): Southern Stock co. 8-13 in Home, Sweet Home and The Danites to poor business: performances good.—ITEM: Manager Brost promises to make big improvements in his theatre.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Piny, manager): The Bostonians in Robin Hood 8 gave satisfaction to a \$1,000 house. The Battle of Manila 12, 13: light business: good pictures, but our light defective. Walsh-MacDowell co. 15, 16. Chicago Concert co. 20.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Captain Racket (local) 15.

POCATELLO.—OPERA HOUSE (H. B. Kipport, manager): Walsh-MacDowell co. in La Tosca 13.

ILLINOIS.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): The World 14: good business: co. and performance poor. In Old Virginia 21. Season will close with Martin's U. T. C. 28.—ITEM: This has been a very successful season for the New Calumet. It has been remodeled and refurnished and is now a very pretty and up-to-date playhouse. Manager Connors has given his patrons a much better class of attractions than they have had heretofore, and with few exceptions they all gave good satisfaction. Mr. Connors will again have the management of this theatre the next season, and the policy of the house will differ in that more attractions will be booked than heretofore. Mr. Connors will leave here June 6 for New York to book attractions.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Holden Comedy co. 1-4 to good business, presenting Escaped from the Law. The Last Stroke. Over the Sea. The Two Orphans. East Lynne. Drifted Apart, and Alabama. Robert B. Mantell 10 in Monbars pleased a fair house. Richard Mansfield 12 in Cyrano de Bergerac to \$1,500 house. Passion Play pictures 18-20. New York Band Concert co. 22-26.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Richard Mansfield in Cyrano de Bergerac gave a magnificent performance 16 to one of the largest houses of the season. The Jones Stock co. continues to play to fair business. Repertoire: East Lynne 11-13. Our Boys 14, 15, 17, 18. The New Magdalen 19, 20. Pink Dominoes 21-23. The Crust of Society 25-27.

GALESBURG.—AUDITORIUM (F. E. Berquist, manager): New York Concert Band and Vaudeville 8-12: good performances: fair business. Richard Mansfield in Cyrano de Bergerac 17. Irving French co. 18-21.

MAURORA.—OPERA HOUSE (J. H. Philin, manager): Holden Comedy co. presented The War of Wealth. The Last Stroke. Knute Knutson. Always on Time.

Alabama, and Ten Nights in a Barroom to fair business 8-13, closing the house for the season.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Freeman, manager): Robert B. Mantell in Monbars to a large and pleased audience 9. Richard Mansfield in Cyrano de Bergerac 13: largest house of season.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Boston Lyric Opera co. 8-13 to fair business, presenting Fra Diavolo, Sald Pasha, The Bohemian Girl, Olivette, Maritana, La Mascotte, and Giorio-Girola.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Hi Henry's Minstrels 12: fine performance: large audience. The banner attraction of the season was Otis Skinner in Rosemary 13: delightful performance: attendance good.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Christoforus 9, auspices Quincy Musical Association, large audience. Richard Mansfield 18.

JOLIET.—THEATRE (William H. Hulshizer, manager): Hi Henry's Minstrels 11: S. R. O.: excellent performance. Knobs o' Tennessee 13: good business: audience pleased. Holden Comedy co. 15-20.

DANVILLE.—GRAND OPERA HOUSE (Alexandrer W. Heiny, manager): Robert B. Mantell in Monbars 12 to fair business: play well received. Deahon-Du Vries Opera co. 15-20 opened to fair business.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Robert B. Mantell in Monbars to a large and appreciative house 11.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Dertthick, manager): Hi Henry's Minstrels 13: fine performance: crowded house. William Owen 19.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Money to Burn 19. The Three Guardsmen 21.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthur, manager): The Two Johns to good business 15.

BLOOMINGTON.—GRAND (J. T. Henderson, manager): Passion Play pictures 11-14: fair business.

INDIANA.

SOUTH BEND.—AUDITORIUM (H. G. Somers, manager): Olga Nethersole made her first appearance in South Bend 15, presenting The Second Mrs. Tanqueray to one of the largest audiences of the season, pleasing all by her superb acting. Richard Mansfield in Cyrano de Bergerac June 7 will be the closing attraction at this house.—OLIVER OPERA HOUSE (James Oliver, manager): Dark.—ITEMS: Dr. W. H. Thomas, of Chicago, lectured on "Social Forces" at the Auditorium 9 to a large house.—The Greek tragedy, Oedipus Tyrannus, was given before a large audience in the Opera House at Notre Dame University 15 by the students of the classical department. Monsignor Martinelli, the Papal delegate, was the guest of honor and was much interested in the production. R. G. O'Malley as Oedipus and M. A. Schumacher as Jonasta did especially well. The chorus was drilled by Professor McLaughlin and the music composed by him for the occasion. The play was the most successful ever given at Notre Dame.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Season closed with the Holden Comedy co. 8-13 to fairly good houses. Plays presented: A Barrel of Money, The Inside Track, The Denver Express, A Ship Girl, and Tom Sawyer.—ITEM: Manager Gottschalk will be in New York the greater part of June to book attractions for the coming season. It is likely he will represent a circuit consisting of Columbus, Franklin, Seymour, and Madison.

EVANSVILLE.—GRAND (King Cobbs, manager): Baldwin-Melville co. 8-13 drew large houses. Repertoire: The Devil's Web, Hamburg, Hazel Kirke, The Signal of Liberty, Louisiana, East Lynne, Rip Van Winkle, and The Plunger: unusually good.—People's T. J. Graves, manager: Baldwin-Melville co. 14 drew packed house. This closed the season.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Bryan's Comedians 8-10 to large houses: best of satisfaction. Repertoire: Grit. The Girl from the Bowery, and A Hot Time. McGill and Howard Dramatic co. 22-27.

PLYMOUTH.—CENTENIAL OPERA HOUSE (J. C. Corbin, manager): A Breezy Time 11, fair house: satisfactory performance.

RICHMOND.—PHILLIPS OPERA HOUSE (James Dobbins, manager): Cinematograph 18.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (White B. Pruett, manager): Andrews Opera co. in Martha 11: good business: audience pleased. Co. was also billed for 12, but canceled.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Knobs o' Tennessee 10: pleasing performance to light business. The Grand is now closed for the season.—COLLEGE: Godfrey's British Guards Band 20.—ITEM: Jessica Duncan, who has been resting at the home of her parents in this city, left for Chicago 10 to fill an engagement in vaudeville at Hopkins Theatre. Miss Duncan has a voice of wonderful range and sweetness. Her specialty will consist of the rendering of old ballads, accompanying herself on the harp.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Otis Skinner and a strong co. pleased a large audience 11 in Rosemary.—ITEM: Frederick W. Carberry, the tenor, will soon begin a tour with Max Bendix, the violinist. Mr. Carberry is a native of Dubuque.

CLINTON.—ECONOMIC THEATRE (Kubns and Thornburg, managers): Otis Skinner in Rosemary 12 proved one of the most satisfactory and artistic events of the season: business good. Katie Emmett in The Waifs of New York 17: top-heavy business: performance fair. Godfrey's Band 23.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): Cherry Sisters 10. Roberts-Martin co. 12 in Ghosts: good co. and house.—ITEM: "Pop" Smith, for years stage-manager of the Opera House, has resigned.

DES MOINES.—FOSTER'S OPERA

ager): Labadie's Faust 9; business light; performance poor. Poddie Ross 10 delighted a large audience. Godfrey's Band 22.

COUNCIL BLUFFS.—DOHANY THEATRE (James Harrington, manager): Katie Emmett in The Waifs of New York 14; fair business.

DAVENPORT.—BURTON OPERA HOUSE (Chamberlain, Kindt and Co., managers): Knobs o' Tennessee 11, 12; light business. Godfrey's Band 21.

McGREGOR.—THE BERGMAN (Edward Bergman, manager): Old Uncle Jed 26.—NORTH McGREGOR OPERA HOUSE (Chris Wingen, manager): Dark.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): Labadie's Faust 13; good house; excellent performance.

GRINNELL.—PRESTON'S OPERA HOUSE (F. O. Proctor, manager): Labadie's Faust 17.

WATERLOO.—BROWN OPERA HOUSE (C. F. Brown, manager): Godfrey's Band 17. Opie Road 22.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Godfrey's Band 19.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): The Bostonians 23.—GRAND OPERA HOUSE (James L. King, manager): Chiquita, the Cuban midget, was on exhibition 8-13. Manager Frank C. Bostock believes in advertising, and the results showed that one-fourth of the entire population of Topeka had their curiosity piqued, and paid to satisfy it. Effie Boyes, treasurer of the co., is a very pretty girl, who naively says, with the most bewitching British burr on her tongue, that she has forsaken London and comes to America, to see the country and catch a millionaire husband.

THOS. R. HYATT.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, manager): Flora De Voss co. presented The Black Flag. In Louisiana, Mercy's Marriage, A Colorado Girl, East Lynne, and A Complicated Case to fair business 8-13.

WICHITA.—CRAWFORD GRAND OPERA HOUSE (E. L. Matting, manager): Hoyt's Comedy co. in A Shadowed Life, The Cattle King, La Belle Marie, A Texas Steer, and Pride and Poverty 8-13; good performances; good business.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Senator Mason lectured to S. R. O. 12. Duncan Clarke's Female Minstrels 25.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The Bells Concert co. gave a good concert to fair business 8. Andrews Opera co. 16.

ATCHISON.—THEATRE (John Seaton, manager): Godfrey's Band 31.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Oliver Colby in vaudeville 8; good business.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): Hoyt's Comedy co. 22-7.

KENTUCKY.

FRANKFORT.—CAPITOL OPERA HOUSE (Thomas Heffner, manager): Hart, hypnotist, opened for a week 8 to crowded house; good performances. This practically closes the season here.

FULTON.—VENDOME OPERA HOUSE (R. Paschall, manager): Brooke's Marine Band 11; small but appreciative audience. Season closed.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Side Tracked to large business 13; co. and performance fine. Dora Wiley Tennie, assisted by Little Agnes Addison and a local orchestra, pleasantly entertained a good-sized audience 16. W. J. Butler's Dramatic stock co. 23-June 3. Kennedy's Players 5-10.—THE NOROMBER (W. F. Reed, manager): Voltaire Comedy co., with Goldie Cleveland, opened to good business for four nights 15; good co. and performance; specialties clever.

PORTLAND.—JEFFERSON THEATRE (Fay Brothers and Hosford, managers): Waite's Stock co. 15-20 to good houses. Same co. 22-7.—PORTLAND THEATRE (M. J. Garrity, manager): Edwin Maynard co. 22-27.—CITY HALL (George H. Libby, agent): Sousa's Band 22.—ITEMS: The Gem Theatre at Peak's Island will open June 12 and McCullum's Pavilion at Cape Elizabeth June 10.—Lisle Leigh, of McCullum's stock co., arrived here 10.—Wiz Walden was appointed master electrician at the Jefferson 13.

ROCKLAND.—FAREWELL OPERA HOUSE (G. L. Black, manager): Chapman's concert 10 packed the house and delighted the audience. Maconda's singing aroused great enthusiasm. Butler Stock co. 22. A Wild Goose Chase June 2.—ITEM: Howard and Burrier's Rough Riders, booked to appear here 30, had trouble at Bangor, and, on learning that the co. was composed of amateurs from Portland, Manager Black promptly canceled the engagement.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): A \$375 house greeted the concert under direction of W. R. Chapman 17. The following artists were enthusiastically received: Mme. Maconda, Bessie Silberfeld, Hans Kronold, and William E. Weeden. After the concert Mr. and Mrs. Chapman were called before the curtain to receive flowers from the Parlor Musical Society, of this city.

CAMDEN.—OPERA HOUSE (R. W. Gill, manager): Side Tracked 12; first-class business; complete satisfaction. Railroad Jack 26.

OLDTOWN.—CITY HALL (Gates and Co., managers): Lawrence, hypnotist, closed to fair business 13.

HOULTON.—OPERA HOUSE (W. T. French, manager): Lucier's Merry Makers 16; good business. Maloney Comedy co. 23, 25.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): St. Joseph's Dramatic Club (local) to capacity 12.—CITY HALL: Sousa's Band 22.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Howe's wargraph June 1-3.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Eunice Goodrich co. in Funcheon, Phyllis, and A Husband Wanted 4-6; good performances; poor business.—Other People's Money 11; fine performance; small house. Arnold Welles Players opened for a week in Too Much Mother-in-Law 15; fair performance; large audience.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Arnold Welles Players 8-13 to poor business. Plays presented: Too Much Mother-in-Law, Saved from the Flames, Irish Rose, In the Social Swirl, and Shadows of a Crime; performances first class.

CUMBERLAND.—ACADEMY OF MUSIC (Mellenger Brothers, manager): A Spring Chicken 8; poor performance; small house. Arnold Welles Players 22-7.

MASSACHUSETTS.

NORTH ADAIR.—WILSON OPERA HOUSE (W. P. Meade, manager): The Pioneer of Zenda was presented in fine style 12 by a very capable co., headed by Howard Gould.—COLUMBIA OPERA HOUSE (Heslin and Mack, managers): Passion Play pictures 18-20 canceled.—ITEMS: The trustees of the Columbia Opera House held a meeting 19 to consider bids for the rental of the house for next season.—Nothing, however, has been decided upon as yet. The rumor of a large theatre to be erected at the corner of State and Main Streets, by the Richmond Estate, in connection with their \$250,000 hotel, has evidently frightened prospective bidders, for the number of bids received by the trustees is unusually small. The season has not been any too successful from a pecuniary standpoint, and either a new theatre must be erected or either of the old ones close if good attractions are to be secured for next season.—The management of the Hoosac Valley Park is arranging to play vaudeville during the summer. The Park is the leading outdoor resort of this section.—Frank Bosely, pianist with the Frankie Carpenter co., is home for the summer. He will be with the co. again next season.—Thomas F. Heslin, of Heslin and Mack, manager of the Columbia Opera House, will retire from the firm June 1. Late in July he will join Elroy's Stock co.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Burrill Comedy co., headed by Laura Hulbert, opened a week's engagement 15 to big business and were fairly patronized for rest of week. Repertoire: The Diamond Ring, Under the Culan Star, East Lynne, The Blacksmith's Wife, Rip Van Winkle, Saved from the Sea, Sweet Kathleen, and

Stricken Blind. Pleading specialties were introduced by George E. Fisher, Eddie and Edith Bowers, Nellie A. Edwards, and Little Jennie and Edith Atkinson. George E. Fisher was a particular favorite with the audiences. Sawtelle Dramatic co. 23-June 3. Frank Daniels 6.

FALL RIVER.—ACADEMY OF MUSIC (W. J. Wiley, manager): Burrill Comedy co. closed their engagement of one week 13. Sousa's Band 15 had their usual S. R. O. house and delighted the patrons. Herbert L. Clarke, Maud Ross Davies, and Dorothy Hoyle were the soloists. The latter formerly resided here and was warmly received. Les Cloches de Corneville was sung in French 16 by a local opera co. to fair business. Kellar 20. Willie Collier 20 for Manager Wiley's benefit. Frank Daniels June 8.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Andrew Mack 22-24 in The Last of the Robins will close the season at this theatre.—MUSIC HALL (W. H. Boody, manager): Season closed.—ITEMS: Treasurer E. F. Sullivan, of the Opera House, has gone to his farm in Maine, where he will spend his vacation.—William Way, musical director of The Dazzler, has returned to his home here.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Kennedy Players closed a week's engagement May 13; business light. Joshua Simpkins pleased a good house 15. Kellar gave his usual clever performance to a fair audience 17. Hovey's concert 18. Sousa's Band 21.—NEW THEATRE (C. H. Prouty, manager): Vaudeville 11-13 to poor houses. This closed this house for the season, which has not been a very profitable one.

WORCESTER.—LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): King Dramatic co. began a three weeks' engagement 15, presenting The Cherry Pickers and The War of Wealth as repertoire for the first week; business very satisfactory. At the close of this engagement Manager Wilton intends to put on a stock co. of his own for the summer.

FITCHBURG.—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): Sawtelle Dramatic co. 8-13; poor business. Plays given were Dangers of a Great City, The Buckeye Tavern, Slaves of Gold, True as Steel, The Captain's Mate, Faust, On the Hudson, A Race for Life, Little Miss Military, and Uncle Sam in Cuba. This was the last attraction of the season.

LYNN.—THEATRE (Dodge and Harrison managers): Joshua Simpkins 13; fair performance; fair business. Kennedy's Players opened for a week to good business 15; good performances. Repertoire includes She Couldn't Marry Three, Behind Prison Bars, Woman Against Woman, and The Two Thieves, Cinderella (local) 22-27.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Professor MacKinlay's String Quartette, assisted by Zella Rotoli, soprano; George W. Sprague, basso; L. Louise Blake, pianist, and J. A. Riordan, flute, gave a fine entertainment to fair house 11. Sawtelle Dramatic co. 22-27. Frank Daniels June 5.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): Joshua Simpkins 11; good house; co. fair. Alone in London 30 will close house for season.—ITEM: E. D. Davenport, for seven years manager of the Park Theatre, has closed a three years' contract to manage George W. Wilson.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): The Belle of New York canceled 13. Katherine Rober opened a week 15. Sousa's Band, engaged by Smith College students, to a full house 17.

HOLYOKE.—EMPIRE (T. F. Murray, manager): Robinson Opera co. closed a week of satisfactory business 13. The house also closed for season 13, and after a thorough overhauling will reopen in September.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): The Belle of New York 12 closed before reaching here without notifying Manager Lawler. Sousa's Band 17; large and delighted audience.

PITTSFIELD.—ACADEMY OF MUSIC (Mortis E. Callahan, manager): Season closed with The Prisoner of Zenda 15; good business.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Burrill Comedy co. 22-27 will close the season.

TURNER'S FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Wargraph 22, 23.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Kellar 18.

WESTFIELD.—OPERA HOUSE (Robert A. Grant, manager): Puddin'head Wilson 18.

MICHIGAN.

GRAND RAPIDS.—POWERS (O. Stair, manager): Olga Netherlands electrified an immense audience 16 by her wonderful acting in The Second Mrs. Tanqueray. This was Miss Netherlands's first appearance here and to say that her reception was most enthusiastic is putting it mildly indeed. The support was disappointing. Wilbur Kirwin Opera co. 22 in definite. Richard Marshfield 8.—GRAND (O. Stair, manager): The Countess 400 drew good houses 14-17, and with clever songs, dances, and cakewalks amused the people.

OWASSO.—SALISBURY'S OPERA HOUSE (Burns Brewer, manager): White Crook co. 16 pleased a fair-sized house.—ITEMS: Warner's Museum and Vaudeville co., under canvas, opened a week's engagement 15.—Roy Exman, late with That Girl co., visited friends here 17. He has signed with the Courtney Morgan co. for the summer.

SAULT STE. MARIE.—Soo Opera House (H. Booker, manager): Porter J. White in Faust 10; fair attendance; good performance. Boston Lyric Opera co. 20, 22. Marks Brothers' co., No. 1, after two weeks' rehearsals here, will open June 19 for a summer season.

JACKSON.—ATHLETIC (H. J. Porter, manager): Columbia Stock co. closed a week's engagement 13; business fair.—ITEM: The Columbia's Stock co. is under the management of Cora Ferris Grindler, a former resident of this city.

ADRIAN.—NEW CROWELL OPERA HOUSE (C. D. Hardy, manager): The Toledo Marine Band gave an excellent concert 13 to a small house. Bryan's Comedians opened 15 for a week in Grit to a good house. Lennon Stock co. 28-June 3.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): When His Wife's Away 8 drew a small house. Eugene Blair 10 in A Lady of Quality pleased a large house.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Dark.—ITEM: The Cornell Concert co. opened under canvas 15 to big business, and are showing to crowds nightly; good performance.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Dark 8-20.—GRAND OPERA HOUSE (Lee Getter, manager): White Crook co. 18. Vogel's Minstrels 20.

DAY CITY.—WOOD'S OPERA HOUSE (A. E. David-

son, manager): Eugene Blair gave a delightful presentation of A Lady of Quality before a large audience 11.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): Eugene Blair in A Lady of Quality 12; large business; excellent performance.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): Boston Lyric Opera co. 24, 25. Devil's Auction 20.

BATTLE CREEK.—HAMBLEN'S OPERA HOUSE (E. R. Smith, manager): Ryan's Comedians 22-27.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft, managers): Vogel's Minstrels 18.

MINNESOTA.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): True S. James in A Royal Prisoner 24 canceled.—WASECA OPERA HOUSE (A. D. Goodman, manager): Frank Howard Concert co. 18.—ITEM: Manager Ward, of Ward's Opera House, has lately remodeled his stage, making it 50 feet deep, 40 feet wide, and 32 feet high, and has purchased considerable new scenery.

DULUTH.—LYCEUM (E. Z. Williams, manager): Primrose and Dockstader's Minstrels 13; S. R. O.; entire satisfaction. Boston Lyric Opera co. opened for a week in Fra Diavolo 15 to fair audience. Boston Lyric Opera co. 16-20. John L. Sullivan co. 20. Devil's Auction 27. Roland Reed June 13.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Beggar Prince Opera co. in The Beggar Prince 10 and Said Pasha 11; excellent performances; fair houses.

WINONA.—OPERA HOUSE (M. D. Field, manager): Mahara's Minstrels 8; light business. Otis Skinner 9 presented Rosemary to a packed house, giving satisfaction.

PIPESTONE.—FERRIS GRAND (W. H. Smith, manager): Vincent Stock co. 11-13; fair business; audiences pleased. Same co. 19, 20.—NEW OPERA HOUSE (R. W. Ashton, manager): Dark.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): Frank Howard Concert co. 15; fair business.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Frank E. Long co. 22-7.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager): A Royal Prisoner 25 canceled.

MISSISSIPPI.

COLUMBUS.—O'NEILL THEATRE (William P. Mahon, manager): Tolson and Todd 15-20.

MISSOURI.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Rosekam's Players closed here 11, after playing four nights to fair business, presenting Counterfeit Money. My Uncle from New York, Dixie Land, and Sweet Genevieve. Godfrey's Band 20.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philey, manager): The Bostonians 23.—CRAWFORD THEATRE (E. S. Brigham, manager): Chase-Lister co. 22-27.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Andrews Opera co. 18-23. Night Owl 21, 22.—ITEM: Manager Nichols' residence was damaged by fire 15, entailing a heavy loss; no insurance.

MEXICO.—FERRIS GRAND (Hutton and Cledon, managers): Alba Heywood 17.

FULTON.—GRAND OPERA HOUSE (Fred W. Hopkins, manager): Alba Heywood 16 to good business.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): John L. Sullivan co. 7-9 to good houses. Clay Clement in A Southern Gentleman 11 and The New Dominion 12 to crowded houses; every one pleased. The latter play proved the most popular. A Bachelor's Honeymoon to good houses 13, 14. The play is full of funny incidents, and the acting of the co. is good. The favorite was Delia Stacey, who charmed her audience by her clever work. Rosenthal, pianist 15. Devil's Auction 16, 17. The Triumph of Love (local) 18, 19. The Turtle 22-23. Haverly's Minstrels 25-27. A Hot Old Time 28-31. Roland Reed June 1-3. MacDowell-Walsh co. 8-11. Katie Emmett 13-15.—UNION FAMILY THEATRE (Dick P. Sutton, manager): Oscar P. Sisson, director: A High Roller drew good houses 7-13. The Pay Train 14-20.

ANACONDA.—THEATRE MARGARET (H. F. Collins, acting manager): Clay Clement 10 in A Southern Gentleman to fair business. Mrs. Clement shared the honors with her husband. John L. Sullivan co. 11; small house; performance poor. Devil's Auction 15. A Bachelor's Honeymoon 17.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Primrose and Dockstader's Minstrels 6; fair house and performance. John L. Sullivan co. 10; poor house and performance. Clay Clement 13. A Bachelor's Honeymoon 15. Devil's Auction 18.—MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): The Pay Train 10; fair house. Forever Devil's Auction 14 pleased a good house. Mayme Mayo made a special hit. A Bachelor's Honeymoon 19.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): John L. Sullivan co. 16. The Pay Train June 2. Bobby Gaylor 9.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): John L. Sullivan co. 15. Devil's Auction 19.

NEBRASKA.

LINCOLN.—THE OLIVER (Direction of L. M. Crawford and F. C. Zebrung): Richard Marshfield in Cyrano de Bergerac 22. The Bostonians 23.—THE FUNK (direction of L. M. Crawford and F. C. Zebrung): Klunt-Hearn co. in Pawn Ticket 20. My Partner, Shadows of a Great City, The Lights of London, A Millionaire's Daughter, and Kidnapped 8-13; full houses.

FAIRBURY.—OPERA HOUSE (Simpkins and Gregory, managers): Dark.—HANSEN'S THEATRE (Steele and Hansen, managers): Kinetoscope 11 pleased a small house.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): The Waifs of New York 10; fair performance; poor business. Duncan Clark's Female Minstrels 11; poor business.

HASTINGS.—KEER OPERA HOUSE (W. Schellak, manager): Duncan Clark's Female Minstrels 10; fair house.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Wat-

ren Lloyd, manager): Katie Emmett 9 in The Waifs of New York; fair house; appreciative audience.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Alba Heywood co. 31.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Dover Choral Society gave their third annual festival 11, 12, which was most successful in every respect. Among the soloists were Marcia Craft, soprano; Pauline Clark, contralto; Ray Finel, tenor, and W. S. Kehr, basso.—ITEM: This closed the season at this theatre. It has not been so successful as some past seasons.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Kellar 16 pleased a large house. Sousa's Band 19 will wind up the season.—PARK THEATRE (Ormsby A. Court, manager): W. J. Butler's Dramatic co. finished a highly successful engagement 13 to good business. American logograph 15-20 drew well. Season closed.—ITEM: Manager Harrington, who has been seriously ill, is much improved.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): Sousa's Band 19.—FOLSOM OPERA HOUSE (W. R. Lowe, manager): Dark.—ITEM: Joshua Simpkins will appear at Lakeport 24 under canvas.

NASHUA.—THEATRE (A. H. Davis, manager): Joshua Simpkins pleased good houses 17. European Sensation co. 19 will close the season.

NEW JERSEY.

NEWARK.—COLUMBIA THEATRE (M. J. Jacobs, manager): The event of the week was the initial production 15 of The Gunner's Mate, a melodrama, by William J. McKiernan, of the Sunday Call and Hugh J. Gallagher, both well known and popular Newarkers. The play was well received, and the stock co. did capable work.—WALDMANN'S NEW THEATRE (Fred Waldmann, manager): Martha and Il Trovatore were sung by the Milton Aborn co. 15-20. This co. has proved a pleasing surprise, and is meeting with a cordial reception.—ITEMS: The season at the Newark closed 13.—Elks will benefit at Jacobs Theatre 22 with the Standard Comedy co., of New York, in The Politician.—May 17 marked the three hundred and fiftieth performance of the Columbia Stock co. A souvenir pamphlet containing half-tone portraits of the members of the co. was presented to those in attendance.—John F. Fields, of Fields and Hanson's Minstrels, is resting at his home here. Mr. Fields, one of the team of Fields and Revere, appeared between the acts at the Newark 8-13.—The Corse Payton Comedy co. closed its successful four weeks' engagement 17. Mr. Payton will visit his stock co., and Etta Reed will take a much needed rest. C. Z. KENT.

TRENTON.—TAYLOR OPERA HOUSE (A. E. Simonds, manager): A performance advertised as a farce-comedy and called A Spring Chicken was given 13. The audience was small but very patient, most of them remaining until the final curtain. With this performance the season closes. It has been one of the most successful in the history of the house.—ITEM: The Bijou Theatre is a thing of the past. The proprietors of the property are converting it into stores. The place has had quite a varied career, with more downs than ups.

BRIDGEPORT.—MOORE'S OPERA HOUSE (W. J. Moore, manager): European Sensation 15 failed to appear. Maguire's educated horses 24.—ITEMS: Dewey's U. T. C. showed under canvas 16, 17 to big business; fair performance.—Manager Moore has already booked 60 nights for the season 1900, all first-class attractions.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Elroy's Stock co. 15-20 in The Midnight Alarm. Mrs. Whitehouse, The White Squadron, In Old Tennessee, The Midnight Alarm, and She; good co.; business fair. Way Down East 30, 31.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Dewey's U. T. C. 11; good business.—ITEM: Manager Johnson has decided to keep the house open all summer on account of the great amount of building going on, which will employ about eight hundred men.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Mitchell's All Star Players had a fair business 14-20; co. excellent. Elks Minstrels 22.

RED BANK.—OPERA HOUSE (C. E. Neiman, manager): Allstrom's Comic Opera co. (local) in The Chimes of Normandy 18.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Rose Stillman co. 15-20. A Midnight Bell 27.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Joseph Jefferson in The Rivals 12; most remunerative house of the season. Mr. Jefferson, Ffolliott Paget, and Elsie Leslie were well received. Theatre closed for the season.—GLOBE THEATRE (E. L. Johnson, manager): Dark.—ITEMS: Jennie Estuace is at her home in this city. She will sail shortly for Europe.—J. S. Hoffman, of this city, press agent for Miller, the magician, attached the receipts of that entertainer at Long Branch 16 for alleged unpaid salary.—W. Charles Smith, local manager of the Lyceum, has during the past season cemented more firmly than ever the esteem with which he is regarded by his patrons. His season has been a most prosperous one—one of the most successful the theatre has experienced—and his friends are giving him the credit he deserves. Manager Reis has also increased his popularity by giving the Lyceum clientele the best line of attractions it ever enjoyed. The work of Frances Clark, treasurer of the theatre, has given the best of satisfaction.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Frank Daniels in The Wizard of the Nile and The Idol's Eye 13 to large business. Alf Wheelan shared the honors with the star Victor Herbert, composer of The Idol's Eye, sat in the front row and enjoyed the performance hugely. Mr. Herbert and Kirk LaSalle, the proprietor and manager of the co., came to Utica to arrange with Mr. Daniels for the rehearsals of The Amies of Afghanistan, the new opera in which Mr. Daniels will appear next season. The American Opera co. opened its season here 15 with America before a large and pleased audience. The Angels of Fate 15 to large business. Alf Wheelan shared the honors with the star Victor Herbert, composer of The Idol's Eye, sat in the front row and enjoyed the performance hugely. Mr. Herbert and Kirk LaSalle, the proprietor and manager of the co., came to Utica to arrange with Mr. Daniels for the rehearsals of The Amies of Afghanistan, the new opera in which Mr. Daniels will appear next season. The American Opera co. opened its season here 15 with America before a large and pleased audience. The Angels of Fate 15 to large business. Alf Wheelan shared the honors with the star Victor Herbert, composer of The Idol's Eye, sat in the front row and enjoyed the performance hugely. Mr. Herbert and Kirk LaSalle, the proprietor and manager of the co., came to Utica to arrange with Mr. Daniels for the rehearsals of The Amies of Afghanistan, the new opera in which Mr. Daniels will appear next season. The American Opera co. opened its season here 15 with America before a large and pleased audience. The Angels of Fate 15 to large business. Alf Wheelan shared the honors with the star Victor Herbert, composer of The Idol's Eye, sat in the front row and enjoyed the performance hugely. Mr. Herbert and Kirk LaSalle, the proprietor and manager of the co., came to Utica to arrange with Mr. Daniels for the rehearsals of The Amies of Afghanistan, the new opera in which Mr. Daniels will appear next season. The American Opera co. opened its season here 15 with America before a large and pleased audience. The Angels of Fate 15 to large business. Alf Wheelan shared the honors with the star Victor Herbert, composer of The Idol's Eye, sat in the front row and enjoyed the performance hugely. Mr. Herbert and Kirk LaSalle, the proprietor and manager of the co., came to Utica to arrange with Mr. Daniels for the rehearsals of The Amies of Afghanistan, the new opera in which Mr. Daniels will appear next season. The American Opera co. opened its season here 15 with America before

Shiloh (debut) opened for a week 15 to crowded house.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Daniel R. Ryan co. began its second week 15 to big business and gave satisfaction. John L. Sullivan co. June 10.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Bantz, manager): The American biograph co. opened for five nights 21; entire satisfaction. Martin's U. T. C. 24.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): Erwood Stock co. 15-20 in Master and Man and La Belle Marie 15, 16; co. good; medium houses.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Van Dyke and Eaton co. opened for two weeks 15, presenting Jack's Wife to capacity. John L. Sullivan co. June 6.

ELYRIA.—OPERA HOUSE (W. H. Park, manager): Seymour, hypnotist, 11, 11; poor business; entertainment pleasing. U. T. C. 22.

GALLIPOLIS.—ARIEL OPERA HOUSE (John L. Charles, manager): Dark.—ITEM: The Ariel will be under new management next season.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Maxwell's Stock co. comes 22-27.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Andrews Opera co. in Cavalier Rusticana, The Pirates of Penzance, and The Bohemian Girl 12, 13; large and pleased audiences.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, managers): Jessie Shirlee co. 8-13 in La Belle Marie, A Daughter of the Empire, and Moths half of week to good business; excellent performances.

BAKER CITY.—ARMORY HALL (McCord and McCord, managers): Si Perkins co. in Uncle Dan'l, Lady Audley's Secret, Aline the Rose of Killarney, Si Perkins, East Lynne, The Hidden Hand, and Polly and 18-13; good houses; performances fair.

LA GRANDE.—STEWART OPERA HOUSE (D. H. Steward, manager): Si Perkins co. 15-20. The Battle of Manila 22.

PENNSYLVANIA.

CARLISLE.—NEW OPERA HOUSE (Markley and Appell, lessees): F. W. Allen, manager: Eunice Goodrich co. 8-13 to poor business; co. weak. Plays presented: Fanchon, Phyllis, Bobolink, and An American Boy. This closed the season, which has been fairly profitable, the high-class attractions all doing big business, while the repertoire co. suffered.

ITEMS: A grand banquet was given Manager Allen 16 by a few of his many friends. Mr. Allen came to us an entire stranger and through his courteous ways and fair dealings has made a host of friends, who all wish him success in his new work. He will leave in a few days for New York, where he will be general agent for the steamer Grand Republic.—Frank Rhoda, musical director of Hogan's Alley, is home for a few days' visit.—Dale and Darr, musical team, have separated. Mr. Dale is at his home in this city.—H. A. Mosley, agent for Eunice Goodrich, closed here 8.—W. M. Monyer has been appointed local manager for Mr. Appell for the coming season. He will take charge of the house at once. The regular season will open Aug. 25 with The Cherry Pickers.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Lester Walter Stock co. 8-13 in The Prince of Russia, A Modern Heroine, The Fatal Wedding, The Counterfeiters, The Black Eagle, The Scarlet Circle, and In the Foot Hills; fair business; appreciative audiences. Veipo Stock co. 22-27. Way Down East (Elks) benefit June 1.—ITEMS: Clara Turner and M. B. Willer, who recently closed a successful engagement with the Bennett and Monton co., B. will open a summer season at Valhalla Park with Miss Turner's stock co. The co. has been booked at the leading resorts of New York, New Jersey and Pennsylvania.—J. A. Brocius will have the management of Vallamont Park this season, his fifth with the Vallamont Park co.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): Houghton Stock co. 15-20 to good houses; performances good. Repertoire: The King's Seal, Lost in London, Michael Strogoff, The Temptation of Money, Tompkins, Who's Tompkins, and Facing the Foe.—ITEM: This closes the regular season at this house. It has been the most profitable in years. Since Manager Holby took possession of the theatre business it has greatly increased. The prospects for next season are very bright. Mr. Holby will devote his entire time to the theatre. The house will undergo a renovation during the summer. The stage and dressing-rooms will be enlarged and many other improvements made.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Miles Ideal stock co. closed a week of disappointing business 13. The Little Irene Myers co. opened for a week 15 in face of strong opposition, caused by the Forepaugh-Sells Brothers big show, on opening night. The business has been very discouraging, the houses being very light. Miss Myers has won many encomiums for her highly intelligent impersonations. The co. is uniformly good throughout. Repertoire: The Black Flag, The Two Orphans, The Silver King, Kidnapped, The Burglar, and After Seven Years. Patee-Russell co. 22-27.

HAZLETON.—GRAND OPERA HOUSE (Markley and Appell, lessees): Ben J. Lander, manager: The Welsh Prize Singer 13; delightful concert; packed house. Passion Play pictures (return) 16; fair houses.—ITEMS: The regular season closed 15. It has been a very successful one.—Henry Walser, who will manage the Grand here next season, will also have charge of the Academy of Music at Pottsville.—Professor Hans Ehlinger's fairy comedy, Hocus Pocus, will be given a local hearing 20, 20 with an amateur cast.

SCRANTON.—ACADEMY OF MUSIC (Burgunder and Reis, managers): The Spooners 15-20 presented Inez, The Girl from Texas, Holston's Choice, Dr. Jekyll and Mr. Hyde, The Judge's Wife, Eccles' Girls, and Kathleen Mavourneen to good business. This was the last attraction of the season.—LYCEUM (Burgunder and Reis, managers): Elks' minstrels (local) 17, 18 to S. R. O. gave the best amateur performance ever witnessed in this city. Too much credit cannot be given to Manager T. D. Van Ooten, of the Gaiety, who had the entertainment in charge.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): Aunt Jerusha 12-13 pleased small houses.—ITEMS: Price's Floating Theatre on river 12; packed houses; performances fair.—The season of the Opera House is closed.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neesley, lessees): F. D. Coyle, manager: Eunice Goodrich co. 15-20 in Fanchon, Phyllis, East Lynne.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Concert by the blind inmates of the Industrial School, Hartford, Conn., to small audience 16; performance good. Rhoda (local) 18.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Tommy Shearer co. 22-27.

MILTON.—OPERA HOUSE (A. J. Blair, manager): Rhoda (local) 23.

CHARLESTON.—COYLE THEATRE (W. S. Coyle, manager): Wood's Concert Band June 4.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The New England Opera co. closed a week of good business 13. The co. is excellent and merited the patronage accorded it. Repertoire: The Mikado, Boccaccio, Martha, Pinafore, Cavalier Rusticana, Sidi Pasha, and The Chimes of Normandy. Sousa's Band 15 delighted a large audience.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager): Kellar 19.

SOUTH CAROLINA.

FLORENCE.—OPERA HOUSE (Fred Stackley, manager): Damon and Pythias (local) 16; performance excellent; crowded house; receipts \$175.

SOUTH DAKOTA.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Louise Brehany Concert co. 11; fine entertainment; S. R. O.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Thomas J. Boyle, manager): The stock co. gave Forgiveness 15-20. Business was good despite the extreme hot weather. The vaudeville features were: Polk and Kollins, Eva Tanguay, and De Haven and Mai. A Parisian Romance 22-27. Aborn Opera co. June 3—indefinite.—GRAND OPERA HOUSE (R. S. Douglas, manager): Closed for the season.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Peters Comedy co. 4-6, presenting An Easy Place, A Miserable Marriage, and American Born; performances good; good houses.

TEXAS.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Andrews Opera co. (Eastern) 9 presented Martha and Giorio-Giorio for the benefit of Treasurer Mitchell Greenwall. The house was well filled at both performances. Treasurer Greenwall divided the receipts with the "boys" on the stage. This closed the season here.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co. lessees): E. Bergman, manager: House closed for the season 11 with The Lightning Rod Agent, presented by a local co. for the benefit of Manager Bergman, large audience.

EL PASO.—MYAR'S OPERA HOUSE (George Walker, manager): Lombardi Italian Grand Opera co. in Lucia di Lammermoor, Ernani, Cavalleria Rusticana, and I Pagliacci 9-11; splendid performances; small houses.

DALLAS.—OPERA HOUSE (George Anzy, manager): Andrews Opera co. 8 presented Giorio-Giorio and Martha for benefit of Manager Anzy; house crowded; audience pleased. Season closed.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): Andrews Opera co. 10 presented Martha to fair house; performance excellent. Season closed.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): The Bostonians 10-13; packed house. The repertoire consisted of Bob Boy, The Serenade, and Robin Hood. The principals received the usual ovations.—NEW GRAND THEATRE (M. E. Mulvey, manager): Dark.—ITEM: Manager Mulvey will shortly go to New York to attend to the next season's bookings.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Shadows of a Great City 27. McFadden's Row of Flats June 1.—ITEM: The repairs to the stage are now completed.

VERMONT.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The Prisoner of Zenda to S. R. O. 11; audience pleased. Robinson's Comic Opera co. failed to appear.—LIBRARY HALL (C. Fred Van Vleck, manager): Myles McCarthy 18.—ITEM: The San Francisco Minstrels, with James H. Whitney as manager, will start on their third annual tour early in August.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Edwin Mayo and his excellent co. pleased a large audience with Pudd'nhead Wilson 15. Myles McCarthy 19. Joseph Greene co. 22-27.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Pudd'nhead Wilson 17; full house.—ITEM: This closed Manager Fox's very successful season.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Pudd'nhead Wilson to fair house 18. Tommy Donnelly's Minstrels 30.

BELLOWS FALLS.—OPERA HOUSE: Sousa's Band 11; fine concert; good house.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): Rosenthal, the great pianist, who was brought here through the efforts of the Ladies' Musical Club, drew a good audience and made a highly favorable impression on local musical critics 19. John Griffith 11-13 played to fair houses in The Avenger; although Mr. Griffith has lost none of his popularity with our theatregoers, he did not draw the business he would have had he surrounded himself with a better co. McFadden's Row of Flats drew good business 14-16.

THIRD AVENUE THEATRE (W. M. Russell, manager): Bobby Gaylor and his clever co. in McSorley's Twins 7-13 to splendid business. The Rays in A Hot Old Time 14-20.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): McFadden's Row of Flats 8, 9; fair business; specialties good. Devil's Auction 11, 12; large business. Clay Cement 15, 16. The Rays 22, 23. McSorley's Twins 24, 25.—ITEM: Rosenthal gave a recital at the First Methodist Church 13; excellent entertainment; large audience.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles Van De Water, manager): John Griffith 16. MacDowell-Walsh co. 19. McFadden's Row of Flats 20.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. H. Stenger, manager): Eli Perkins lectured 11 to fair house.

WEST VIRGINIA.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Maxwell Stock co. 15-20 in A Stranger, The President, Camille, A Celebrated Case, Ingomar, and Farmer Allen; fair performances and houses.—ITEMS: Harry Shannon and Jess Harris joined the Maxwell co. here.—George A. Summers has been re-engaged for next season as advance agent.

WISCONSIN.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): John L. Sullivan co. June 1.—COLUMBIA HALL (Harry B. Sutherland, manager): Columbia Comedy co. to fair business 14. Mahara's Minstrels 21.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Ferris Comedians 8-13 presented On the Ohio, In Cuba, Cyrano de Bergerac, Our German Friend, The Hand-cuffed Glove, and Riches and Rags; large and satisfied audiences.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Primrose and Dockstader's Minstrels 12; satisfactory performance; good business. Roland Reed (Elks) benefit June 12.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Green, manager): Vogel's Minstrels 5; S. R. O. A Jolly Night 20. Hi Henry's Minstrels 22. Devil's Auction June 1. White Crook co. 5.

LA CROSSE.—THEATRE (J. Straduliska, manager): Otis Skinner in Rosemary 14; good business. Godfrey's Band 13; light house. Mattie Vincent 15 in A Modern Circus; large house.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Ferris Comedians in Fortune's Fool 15 and In Cuba 16; good houses. Elks Circus 22, 23. The World 25, 26. Devil's Auction June 3.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Peters and Green Comedy co. 10-12 failed to materialize. Hi Henry's Minstrels 20. Pabst German Theatre co. 28.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Ben S. Meers 15-17 in Ray Blas. The Shattered Idol, and Richard III. to small houses. Andrews Comedy co. 22-27.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): William Owen in The Three Guardsmen 13; large audience. A Jolly Night 15; big business. John L. Sullivan co. June 3.

BARABOO.—THE GRAND (F. A. Philbrick, manager): Dean Raymond in A Jolly Night 12; small but appreciative audience. Ben S. Meers in Ray Blas 13 to small audience.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevins, manager): Porter J. White and a capable co. gave a fine performance of Faust 16. A Jolly Night 19. Devil's Auction June 2.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, acting manager): Clara Mathes co. 15-20. Just Landed co. 25-27. J. L. Sullivan co. 29.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): The Flints, hypnotists, closed a week's engagement 14; good houses. Hi Henry's Minstrels 15.

RHINELANDER.—GRAND OPERA HOUSE (E. E.

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Stoltzman, manager: Mahara's Minstrels 23. John L. Sullivan co. 31.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (William H. Stoddard, manager): Hi Henry's Minstrels 18.

SHEBOYGAN.—OPERA HOUSE (William H. Stoddard, manager): Hi Henry's Minstrels 17.

WYOMING.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): Cyrano de Bergerac (local) pleased a large audience 4. Katie Emmett in The Waifs of New York 8; an excellent co.; good business. MacDowell-Walsh co. 9 in La Tosca.

CANADA.

TORONTO.—OPERA HOUSE (Ambrose J. Small, manager): The Highwayman is meeting with a great deal of success on the occasion of its second visit here 15-20. Maud Williams and George O'Donnell are the only members of the original co. in the cast. Arthur K. Deagen, in the role of Dick Fitzgerald, proves a capable comedian, possessed of a voice of fine quality, and a magnetic actor besides.—PRINCESS (Robert Cummings, manager): A revival of Monte Cristo has kept the business at this house up to the top notch. Helen Byron and Mortimer Snow have the leading parts. The scenic effects are especially good.—GRAND (O. B. Sheppard, manager): Olga Nethercole 18-20. The Musketiers 22-27.—ITEMS: Margaret Anglin has returned to her home in this city, eminently well satisfied with her season's work.—The local press states that Alderman O. B. Sheppard, of the Grand, will be the candidate for the Mayoralty at the next election.

VANCOUVER.—OPERA HOUSE (Robert Jamieson, manager): Rev. John Watson ("Ian MacLaren") lectured April 28 to fair audience. Syme Benefit Concert 29; full house; excellent programme; net receipts \$365. Ladies' Minstrels (amateur) 4, 5; good performances; mediocre business. Devil's Auction 8; good performance; full house. Rosenthal 9; admirable recital; small audience. McFadden's Row of Flats 13. McSorley's Twins 17. A Hot Old Time 19.—ALHAMBRA THEATRE (W. H. Lucas, manager): Madame Lilly Aubry, the Australian lady tenor, in concert 3.—SAVOY THEATRE: Vandeville 8-13.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): The Highwayman 12, 13. The co., though not as strong as when seen here earlier in the season, gave a very satisfactory performance; large audiences. Frank Daniels 18-20. Sousa's Band 26.—GRAND OPERA HOUSE (Joseph Frank, manager): Dark.

YARLOUTH.—ROYAL OPERA HOUSE (J. D. Medcalf, manager): Maud Hillman co. 8-10 in The Broker's Daughter, Special Delivery, and The Vagabond Heiress; business and performances good.—MUSIC HALL (William Law and Co., managers): Zera Semon, with Ravel's Pantomime co., opened for five nights 15 to good business.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): Edwin Maynard co. opened second week 15 in Two Fools Met to S. R. O. Mile. Clarnae, aquatic artist, made first appearance. Cadieux, bounding wire, joined 16. Side Tracked 22.—ITEM: Two Fools Met is to be produced by special co., under management of H. Percy Hill, next season.

ST. THOMAS.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): White Crook co. 11; good house and performance. Vandeville 18-20.—NEW GRAND OPERA HOUSE (A. McVean, manager): The Little Tycoon (local) 18, 19, direction J. H. Jones, of St. Thomas.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Stetson's U. T. C. 11-13 to good business; co. and performances below the press agents' glowing notices. Patience (local) postponed until June 12, 13. Side Tracked 18-20. W. S. Harkins 22 June 3.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager): Olga Nethercole in The Second Mrs. Tanguay 17; excellent performance; large audience. The Garrick Club (Hamilton amateurs) 19. Otis Skinner 23.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): Marks Brothers Comedy co. 1-13 to good business. Special mention should be made of Mary A. Bell and Baby George. Opera House closed for season.

GALT.—SCOTT'S OPERA HOUSE (Dick McMillan, manager): George Heath co. 14 and 9-12 presented to good houses Lynwood, Strategists, Caste, A Russian Serf, and His Atoneament; performances excellent.

NELSON.—OPERA HOUSE (Allen Brothers, managers): Lyceum co. 8-11 in Under Two Flags, Othello, and The Merchant of Venice; good business; audiences pleased.

QUEBEC.—ACADEMY OF MUSIC (A. A. Charlebois, manager): Biograph pictures of the Pope 9-13; good business. Will remain 15-21.—GAIETY THEATRE (Camille Cordalier, manager): Dark.

OSHAWA.—OPERA HOUSE (J. W. Borsberry, manager): Snow White (local) 11; packed house; satisfaction given. Bainbridge musical recital 18. Our Boys 24.

VICTORIA.—THEATRE (Robert Jamieson, manager): Devil's Auction 5 pleased a good house. Rosenthal, pianist, 8; excellent performance.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Bijou Comedy co. 8-13.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Primrose and Dockstader's Minstrels 8; appreciative audience. The Turtle 15. Young Brothers' U. T. C. 18. Devil's Auction 22. The Rays June 3. Roland Reed 6, 7.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Primrose and Dockstader's Minstrels attracted a fair audience and gave a first-class performance 11. Bjarne Society (local) 17. The Turtle 18. U. T. C. 23. Devil's Auction 25.

BISMARCK.—ATHENAEUM (J. D. Wakeman, manager): John L. Sullivan co. 19. Bobby Gaylor June 7. The Pay Train 15. White Crook 22.

GRAPTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): American Cineograph co. closed its season here 8 to small house.

OHIO.

ST. MARYS.—PEOPLE'S THEATRE (C. Kimple, manager): Van Dyke and Eaton co. closed a week's engagement 13 to crowded houses at popular prices. Repertoire included Jack's Wife, His Last Chance, The Gutta Serena Girl, The Pulse of the Great Metropolis, Kathleen Mavourneen, A Tallow Candle, and A Noble Outcast. With this attraction the People's closed a prosperous season.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Tommy Shearer co. 15-20.—AUDITORIUM (M. H. Haskell, manager): Houghton Stock co. 8-13 to fair business. Repertoire: The King's Seal, Michael Strogoff, The Police Inspector, My Partner, Lost in London, and The Temptation of Money.—The Drummer Boy of Shiloh (local) 16-18.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Tommy Shearer co. 8-13 closed with Only a Farmer's Daughter and Cyrano de Bergerac; co. good; good houses. Robert Downing (benefit: Opera House Orchestra) 20. Van Dyke and Eaton co. 24 June 10.

PREMONT.—OPERA HOUSE (Heim and Haynes, managers): Erwood Stock co. 8-13 presented La Belle Marie, Passion's Slave, In Chilkoot Pass, The Young American, Master and Man, and Running Wild; business poor, with exception of opening night; co. weak.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Waite's Comic Opera co. 8-13 to good business; co. first class. The Drummer Boy of

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Seattle, Wash., May 23, 24, Tacoma 25, Portland, Ore., 26.
 A HOT OLD TIME (The Rays): Spokane, Wash., May 22, 23, Butte, Mont., 28-31.
 A RINKEY GIRL: Chicago, Ill., May 22—indefinite.
 ADAMS, MAUDE: Boston, Mass., May 22, 24, Providence, R. I., 25, Brooklyn, N. Y., 26, Philadelphia, Pa., 29-31, Washington, D. C., June 1, Chicago, Ill., 5-10.
 ALL'S FAIR IN LOVE AND WAR: Providence, R. I., May 26, 27.
 BELASCO-THALL: Seattle, Wash., May 28-June 10.
 BESIDE THE BONNIE BRIDE BUSH: Philadelphia, Pa., May 15-27.
 BRYAN'S COMEDIANS: Coldwater, Mich., May 22-27, Battle Creek 29-June 3, E. Saginaw 5-10.
 BURRILL COMEDY (Charles W. Burrill, mgr.): Gardner, Mass., May 22-27, No. Adams 29-31, Illon, N. Y., June 1-3.
 BUTLER (W. J.) DRAMATIC (P. J. Reynolds, mgr.): Rockland, Me., May 22-27, Bangor 29-June 3, Eastport 5-7, Lubec 8-10.
 CARPENTER, FRANKIE (George K. Robinson, mgr.): Trenton, N. J., May 22-27.
 CASTLE SQUARE THEATRE (J. H. Emery, mgr.): Boston, Mass., Aug. 9—indefinite.
 CLEMENT, CLAU: Seattle, Wash., May 25, 26, Tacoma 27, Portland, Ore., 29, 30.
 COLLIER, WILLIE (Mr. Smooth: Smyth and Rice, mgrs.): Boston, Mass., May 15-27.
 COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Nov. 21—indefinite.
 CARNER STOCK (Harry L. Webb, mgr.): Randolph Park, Akron, O., June 3-Sept. 2.
 DOUGLE, SANFORD: Fairmount, Neb., May 22, 23, Lincoln 24.
 ELROY STOCK: Asbury Park, N. J., May 22-27.
 ERMWOOD STOCK: Leetonia, O., May 22-24, E. Palestine 25-27.
 FRAWLEY STOCK: Washington, D. C., May 8—indefinite.
 FROST STOCK: Senforth, Ont., May 22-June 3.
 GAYLOR, BOBBY (McSorley's Twins: Andrew Mackay, mgr.): Spokane, Wash., May 24, 25, Georgia Up to Date (George E. James, mgr.): Denver, Colo., May 21-26.
 GIBNEY HOFERER: Mankato, Minn., May 29-June 10.
 GRANT, HORACE: Gouverneur, N. Y., May 23, Canton 24, Norwood 25, Missena Springs 26, Rosherville 27.
 HARKINS, W. S. (Ed. R. Salter, mgr.): St. John, N. B., May 22-June 3, Halifax 5-24.
 HILLYER'S WONDERS: Cincinnati, O., Jan. 2—indefinite.
 HIS EXCELLENCY, THE GOVERNOR: New York city May 9—indefinite.
 HOYT'S COMEDY: Sulina, Kan., May 22-27.
 IMSON COMEDIANS: Terry, S. D., May 22-24, Central City 25-27.
 IRWIN, MAY: Buffalo, N. Y., May 22-24.
 KELLEY-SHANNON: San Francisco, Cal., May 22—indefinite.
 KIRCH STOCK: Charleston, S. C., May 22-27.
 KEYSTONE DRAMATIC (McGill and Howard, mgrs.): Auburn, Ind., May 22-27.
 KING DRAMATIC (N. Appell, mgr.): Worcester, Mass., May 15-27.
 LEHR AND WILLIAMS COMEDY (Billy Lehr, mgr.): Knoxville, Tenn., May 14-June 3.
 LINDON, FRANK: Indianapolis, Ind., May 22-27.
 LUTHEM STOCK (Daniel Frohman, mgr.): Chicago, Ill., May 8-June 3.
 MY GUSLIN: New York city May 22-27.
 McFADDEN'S ROW OF FLAXES (Gus Hill, mgr.): Pendleton, Ore., May 23, Boise City, Id., 24, Pocatello 25, Salt Lake City, U., 26, 27, Aspen, Col., 29, Leadville 30, Victor 31, Cripple Creek June 1, Colorado Springs 2, Pueblo 3, Denver 4, Macdonnell, Melbourne (Ben Stern, mgr.): Portland, Ore., May 21-23, Victoria, B. C., 24, 25, Vancouver 26, 27, Butte, Mont., June 8-11.
 McGILL AND HOWARD DRAMATIC: Auburn, Ind., May 28-June 3.
 MADEMOISELLE FIFI: Philadelphia, Pa., May 8-27.
 MANSFIELD, RICHARD: Lincoln, Neb., May 22, Omaha 23, Sioux City, Ia., 24, Cedar Rapids 26, Dubuque 27, St. Paul, Minn., 29-31, Minneapolis June 1-3, Milwaukee, Wis., 5, 6, So. Bend, Ind., 7, Ft. Wayne 10.
 MARKS BROS.: Perth, Ont., May 18-24.
 MAXNARD, EDWIN (H. Percy Hill, mgr.): Portland, Me., May 22-27, Ottawa 29-June 3.
 MILLER, HENRY: San Francisco, Cal., June 5—indefinite.
 MITCHELL'S ALL STAR PLAYERS (B. Frank Mitchell, mgr.): Paterson, N. J., May 22-27, Binghamton, N. Y., 29-June 3, Williamsport, Pa., 5-17.
 MORGAN, COURTNEY: Elmira, N. Y., May 22-27.
 MORTIMER, CHAS.: Elmira, Pa., May 22-27, Foxburg 29-June 3, Clarion 5-10.
 MURRAY HARTT: Bristol, Tenn., May 22-27.
 MYLES MCCARTHY (True Hearts of Ireland: Jos. W. Frankel, mgr.): Hartford, Conn., May 22-24, Toronto, Can., 25-27.
 NEILL STOCK: Winnipeg, Man., May 25-June 4, St. Paul, Minn., 5—indefinite.
 NETHERSOLE, OLGA: New York city May 22-27, Philadelphia, Pa., 29-June 3.
 OLCOTT, CHAUNCEY: Hartford, Conn., May 25, Bridgeport 27.
 O'NEIL, NANCE: Milwaukee, Wis., May 1—indefinite.
 POTTS, JACK: Davenport, Ia., May 22-27.
 REED, ROBERT E. (B. Jack, mgr.): Vancouver, B. C., May 23, Spokane, Wash., 27, Helena, Mont., 30, Anaconda 31, Butte June 1-3, Fargo, N. D., 6, 7, Winnipeg, Man., 8, 9, Grand Forks, Minn., 10.
 ROBSON, STUART: New York city May 22-27.
 ROBSON THEATRE: Chattanooga, Tenn., May 22-27.
 ROGERS BROTHERS: New York city March 27-May 27.
 RUBLE-KREYER: Durango, Col., May 22-27, Silverton 29-June 3, Hurry 5-10.
 SHEARER, TOMMY (Harry R. Vickers, bus. mgr.): Warren, Pa., May 22-27, Jamestown, N. Y., 29-June 10.
 SHENANDOAH: New York city May 15-27.
 SHUBERT STOCK: Baker Theatre, Rochester, N. Y.,—indefinite.
 SHUBERT STOCK: Syracuse, N. Y.—indefinite.
 SIDE TRACKED (Eastern: A. Q. Scammon, mgr.): Halifax, N. S., May 22-24, Annapolis 25, Yarmouth 26-27.
 SKINNER, OTIS (Jos. Buckley, mgr.): London, Ont., May 23, Hamilton 24, Buffalo, N. Y., 25-27.
 SPEARS COMEDY (Edw. T. Spears, mgr.): Calais, Me., May 22-27, Yarmouth, N. S., 29-June 3.
 SOUTHERN E. H.: Providence, R. I., May 22-24.
 SPOONERS, THE (Edna May and Cecil: R. S. Spooner, mgr.): Binghamton, N. Y., May 22-27.
 SPORTING LIFE: St. Paul, Minn., May 22-24, Minneapolis 25-31, St. Paul, June 1-3.
 TENNESSEE'S PARDNER: (Arthur C. Alston, prop. and mgr.): Canton, Pa., May 23, Elizabeth, N. J., 24.
 THASHER'S STOCK: Milwaukee, Wis., Nov. 14—indefinite.
 THE BURGERS: Watervord, N. Y., May 23.
 THE CHRISTIAN (Viola Allen): Boston, Mass., March 6-June 3.
 THE CUCKOO: Philadelphia, Pa., May 22-27.
 THE GREAT RUBY: New York city Nov. 16—indefinite.
 THE MAN IN THE MOON: New York city April 24—indefinite.
 THE MUSKETEERS (Paul Gilmore): Pittsburg, Pa., May 22-27.
 THE PAY TRAIN: Salt Lake City, Utah, May 25-27.
 THE PASSION PLAY (Prof. A. J. Whitworth): Columbia, S. C., May 23, Florence 24, Wilmington, N. C., 25-27.
 THE PRODIGAL DAUGHTER: Buffalo, N. Y., May 22-27.
 THE PRISONER OF SPAIN (E. Carpenter, mgr.): Fairmont, Neb., May 22, 23, Lincoln 24.

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ANNUAL MEETING

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On THURSDAY, the 8th JUNE, 1899,

AT 11 A. M.

Bring your membership card.

TO AUTHORS:

Those who have had plays or operas produced during the season ending June 1, 1899, and want same inserted in the list of 1899 of the *American Dramatists Club*, to be issued June next, will confer a favor by sending title of play or opera, with name of owner or agent, to the editor.

Managers and others knowing of plays being used under false titles by unscrupulous parties will confer a favor by notifying the undersigned at once.

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The Actors' Fund of America.

EIGHTEENTH ANNUAL MEETING.

NEW YORK CITY, MAY 4, 1899.

The Annual Meeting of the Actors' Fund of America will be held at Madison Square Theatre, on Tuesday, June 6, 1899, at 11 o'clock A. M., when the election for President, two Vice-Presidents, Secretary and Treasurer, to hold office for one year, and eight Trustees to hold office for two years, will take place and the reports of the past year's work submitted etc.

All members can obtain tickets of admission by application at the office of the Actors' Fund, No. 12 West 25th Street, New York City.

LOUIS ALDRICH, President.

EDWIN KNOWLES, Secretary.

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SAWTELLE, SIG.: Fondra, N. Y., May 23, Gloversville 24, Johnstown 25, Amsterdam 26, Schenectady 27.

WALLACE SHOWS: Warren, Pa., May 23, Kane 24, DuBois 25, Scranton June 2.

WELSH BROS.: Williamstown, Pa., May 23, Tower City 24, Tremont 25, Pine Grove 26, Hummelstown 27.

MISCELLANEOUS.

BROOKE CHICAGO MARINE BAND (Howard Pew, mgr.): New Orleans, La., May 14-Sept. 3.

CANADIAN JUBILEE SINGERS: Mason City, Ia., May 23, Charles City 24, Osage 25, Austin, Minn., 26, Albert Lea 27, 28.

CHICQUITA (Frank C. Bostock, mgr.): Joplin, Mo., May 22-27.

COYLE'S MUSEUM: Washington, D. C., May 22-27.

FLINTS, THE (Hypnotists: H. L. Flint, mgr.): La Crosse, Wis., May 22-27.

HERRMANN, THE: Boston, Mass., May 29-June 3.

KELLAR: Boston, Mass., May 29-June 3.

SANTANELLI (E. G. Stone, mgr.): Washington, D. C.—indefinite.

SEVENGALA (Hydrobiologist): Altoona, Pa., May 22-27, Atlantic City, N. J., 29-June 3.

SOUSA'S BAND: Portland, Me., May 23, St. Johnsbury, Vt., 24, Montreal, Can., 25, Ottawa 26, Oswego, N. Y., 27, Syracuse 28, Utica 29, Troy 30, Albany 31, Newburgh June 1, Manhattan Beach 17-Sept. 4.

SOCKALEXIA CONCERT CO.: (G. H. Perry, mgr.): Skowhegan, Me., May 22-27.

NEW YORK THEATRES.

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THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Earl's Court's New Exhibition—A Murdery Melodrama—Another Robespierre.
(Special Correspondence of The Mirror.)

LONDON, May 13.

Entertainment sampling set in severely on Monday, with the opening of the new exhibition at Earl's Court in the afternoon and the starting of the grand opera season at Covent Garden, when all the gilded British and American residents in this village foregathered to take a little music with their conversation. Greater Britain, as this year's exhibition at



MRS. BANDMANN-PALMER.

Earl's Court is called, was opened by the venerable Duke of Cambridge with much success and considerable eating and drinking. Despite the burden of his eighty years, good old "Camdun," cousin of our eighty-year-old sovereign, vigorously presided at the preliminary luncheon, and chortled imperialism in a way which made some of my American friends who were present smile proudly to each other, as who should say, "And we, too, have got our Philippines!"

The Duke, however, was mainly concerned to explain that neither he nor the executive of the exhibition are in any way connected with the side show, Savage South Africa, which is, not to put too fine a point upon it, the chief reason for the new exhibition's existence, providing always that the said exhibition is to pay its way as a going concern.

I fancy that the powers that be would have preferred to have the exhibition at the Imperial Institute, which up to now has not been a conspicuous success in catering for the million's amusement, though as a conscientious big Englander I am happy in the belief that imperial institutions are now more popular than ever. The Colonial exhibits are many and varied, and always intensely interesting, and the Savage South Africa section, directed by Frank E. Phillips, with its real Zulu and Matabele warriors, real Boers and other savages, is calculated to make onlookers sit up and snort with satisfaction, not unmixed with terror. Imre Kiralfy, the exhibition's runner and chief director, is ably helped by Americans Edmund Cleary and C. E. Haverley, and also by that British-born sometime American resident, Austin Brereton, who is not altogether unknown to MIRROR readers.

Robespierre, the matinee of which Irving has had to abandon *pro tem*, because of the strain, is going strong at the Lyceum. This week a rival Robespierre play has cropped up down in the East End, at a variety show, off the Mile End Road, which runs out of Whitechapel. This new Robespierre play, which was in one act and five scenes, was not without its humors. These included much clown-like red poker play among the red revolutionists who used bits of the latest London argot, such as "What ho!" "Buck up!" and "Let 'em all come!" and the making up of the sea green and incorruptible Robespierre of the eighteenth century's early nineties, with a black moustache and imperial, like the late and more or less lamented Napoleon the Third.

Another startling play was brought to London this week. It was a long-touring and lurid melodrama, entitled Her Wedding Day. This idyllic and innocent-looking title covered one of the most blood-and-thunder mixtures it has been my lot to sample. Everybody killed somebody in each act, but all came to life again in the next, and by the end they were all left alive. Yea, even including a deserted wife who had been once strangled, once shot, once brained by an axe, and had once blown up her villainous husband, and the said husband who had strangled, shot and brained her, and had been himself shot through the brain by the persecuted heroine, and had been inquested and about to be buried, emerged from his coffin, and, after seeking to do a few odd murders here and there, disguised himself as understudy for a missing executioner in order that he might hang the heroine, who had been condemned to death for the murder of himself! Do you follow me?

A Greek Slave, in spite of all the tinkering done to it, will be presently removed from Daly's and will be succeeded by a revival of A Gaiety Girl, pending the production of E. A. Morton's new Chinese musical play, San Toy, the music of which is by Sidney Jones. By the time A Gaiety Girl has started its revival our George Edwardes will be summoned by the law to defend himself against your Augustin Daly in the matter of the ejectment of Augustin from the aforesaid Daly's, which is run by George.

Henry Arthur Jones' new and expensive, but highly unsatisfactory play, Carnac Sahib, was shunted from Her Majesty's last night after a very brief run. It is to be followed to-night by a revival of Captain Swift and the old-time farce, The First Night. Beerholm Tree will play his original part in the first play, and Achille Talma Dufard, Alfred Wizan's old part in the last named. The last time Tree played this old actor part was at the Lydia Thompson matinee. The said Tree has just arranged to give a grand free performance at Her Majesty's on May 24, the birthday of our beloved Queen, God bless her!

Mrs. Potter, who, now that Carnac Sahib is

withdrawn, is out of work *pro tem*, and Kylie Bellow, still at the Lyceum, severally and jointly deny the report that they are going into management again.

The Haymarket management has just accepted a new four-act verse play by Clo Graves, one of our cleverest women journalists and playwrights. The said management, which its name is Frederick Harrison and Cyril Maude, has also secured new plays by J. M. Barrie, "John Oliver Hobbes," and Sydney Grundy. Grundy's is an adaptation of Dumas' La Tulipe Noire, and will follow The Manoeuvres of Jane, which last Tuesday registered its two hundredth performance.

It has just been settled that Coquelin is to come to the Adelphi directly Sarah Bernhardt finishes her three weeks' season there in June. The will of the late Rose Leclercq has been proved at nearly £1,200. George Alexander will give on Monday afternoon and evening at the Hotel Cecil an enormous *café chantant* in aid of the British Nurses' Home. Every stage player of note from Sir Irving to Lady Bancroft will appear. Kipling recitations, lately much sought after by our actors, will figure largely in the programme.

A Court Scandal has been successfully transferred from the Court to the Garrick, wherefrom the ill-fated 'Change Alley departed last Saturday. At the Court next Saturday, instead of next Wednesday as at first announced, Manager Chudleigh will produce R. C. Carton's new play, Wheels within Wheels, concerning which Play-Licenser Redford has just had a word to say.

Other new plays ahead include Judy, by Roy Horniman, to be tested at a Prince of Wales' matinee on Monday; Mine Hostess, adapted from Goldoni's La Locandiera, by Davies Webster, an actress daughter of the late gifted poetess, Augusta Webster, and there is talk that the German Im Weissen Ross', afterward your At the White Horse Tavern, was suggested by the same Goldoni play; Helping a Friend, by Actor W. H. Denny, to be tried next Friday afternoon at the Strand, where Why Smith Left Home is now going strong, and The Lion and the Unicorn, written for Weedon Grossmith by Thomas Hesselwood and Lawrence Irving, who is now writing a play for your Robert Taber—would he were here, for he is a fine actor. We are also threatened with two Spanish plays, Life's a Dream, by Calderon, translated by the Omar Khayyam translator, Fitzgerald, to be given Monday by the Elizabethan Stage Society, and an adaptation by Herman Merivale of the old Iberian tragedy, Don Juan Tenorio, which Martin Harvey, our youngest manager, will produce at the Prince of Wales', to follow The Only Way.

The picture this time is of Mrs. Millicent Bandmann-Palmer, who has played Hamlet more than two hundred and fifty times in our good land, commanding the admiration of the most critical for an impersonation of really extraordinary merit. They do say that on the day before she appears as the moody Dane she speaks to no one, but that she gives her whole soul and time to getting into the spirit of the great mystic role. She has studied Hamlet ever since she was a mere girl and is familiar with the works of every Shakespearean commentator from Goethe to Professor Dowden. In her reading Hamlet was not mad, but one upon whom "the burden and the mystery of all this unintelligible world" rested so heavily that his sensitive spirit gave way sometimes to fits of passing frenzy. The pain and horror of the sin about him made Hamlet a brooding, self-centred, self-tortured man who drops into the measured cadence of rhyme in his sad thinking aloud. So Mrs. Bandmann-Palmer takes him, and she has small sympathy for the actors who mouth and declaim the part. It should be thought aloud, she has said.

GAWAIN.

GIACINTA PEZZANA.

A Sketch of Her Career and an Estimate of Her Genius—Her Great Roles.

(Special Correspondence of The Mirror.)

ROME, May 1.

La Pezzana, as we call her in Italy, was born an artist. As a child nothing delighted



LA PEZZANA AS MOTHER RAQUIN.

her so much as to shut herself up in a room, to dress herself in any costumes she could find, and to recite any snatches of poetry that she might remember. At last this desire for recitation and representation became the aim of her life—everything else was but a dream to her.

She was eight years of age when she was first taken to a theatre—and that opened a new horizon to the child. Her old-year life no longer sufficed her. She dreamed only of the personages she had seen on the stage, and wept and laughed with them so much that she fell ill with the strain. Judge, then, of her joy when finally, after much opposition, she was allowed to enter a school of acting—and that may be considered the starting point of her artistic career. It was at a performance given by her teacher for a charitable institu-

tion that Pezzana first appeared in public and recited the celebrated poem, "The Two Mothers." The following day a Turin newspaper published these words: "Here is a young girl who, some day, will take Ristori's place!" And she did.

Her first professional engagement was with the Toselli company, and Toselli soon discovered the mines of talent that lay concealed under the modest, timid exterior of the young actress. Then she entered Ernesto Rossi's company, and that was another happy circumstance for her in her young life.

She had received a good education—spoke



LA PEZZANA AS MEDEA.

French as fluently as Italian—and was endowed with exceptional intelligence. She was doomed to be not only a good actress, but a genius. This she showed almost as soon as she entered Rossi's company. One night, when playing Desdemona to his Othello, he, in his ardor, struck her on the face with the letter. Pezzana bounded at him, as if she had really been struck on purpose by him, and burst into tears. The people wildly applauded what was thought to be only acting. Alexandre Dumas, who was in the house, went to congratulate the young actress, and the following day the press acclaimed the genius of this new interpreter of Shakespeare's plays. Pezzana took the hint, and ever after played as she felt on the spur of the moment.

Shortly afterward she married a young and clever dramatic author, Louis Gualtieri, but retained her own name for the stage. Her heart became her only teacher, and in each fresh play in which she appeared she excited fresh admiration for the new reading that she gave to the part. Everywhere she went her beautiful, harmonious voice won every heart, and players went to see her to learn the secret of her art.

No actress has ever been more beloved and respected by her fellow artists than has Pezzana, and many of the most celebrated dramatic authors of Italy owe their fame to her, as the first to make their works popular. Even Duse is indebted for a share of her fame for having had the good fortune to belong to Pezzana's company and to study every detail of her work.

In the beginning of her dramatic career Pezzana almost hated classic tragedy, but she has taken to it now, and you should see her as Medea, with her splendid forehead, her penetrating gaze, her Grecian beauty, and her long, black hair. She looks like a model for one of Phidias' or Praxiteles' statues. And you should also hear her when she describes the leopard that "bounds upon and seizes its prey!" When Ristori used to say this the "stalls drew back in horror," it is said. When Pezzana says the words the whole audience cries in terror! But Pezzana never poses, even in tragedy. Her heroines are women; her women are heroines. In the moments of greatest passion she is natural and, if words burst like torrents from her lips, she never crosses beyond Nature's boundaries. In a word, Pezzana feels and makes you feel every part she plays. The truth of her work goes straight from her heart to the hearts of all that see her. She possesses the eloquence of the soul.

Besides being a perfect artist, Pezzana is also a perfect woman, an intelligent woman, embodied by her work. In private life she is all charm. Her eyes laugh before her lips and her lips speak before her tongue.

I have told her that she should go to America. Even with Medea and Mother Raquin alone she should fill a theatre. She is making a tremendous sensation with them at the present moment in her tour through Italy and Sicily.

"I do not want to die before I have known a success in America!" she says. May her wish soon be gratified. S. P. Q. R.

AT THE PARIS THEATRES.

The Odeon Grows Frisky—Coeurbllette Is Powerful—News of the Week.

(Special Correspondence of The Mirror.)

PARIS, May 7.

The sedate Odeon Theatre has blossomed forth in this merry month of May in gay and festive spirits. Fabrice Carré's comedy Ma Bru, produced there May 3, is of a different sort from what one expects at this dignified house, but one enjoys it none the less for all that. Of a truth, M. Carré has evolved a play that is laughable from start to finish. Leverdier has married a charming girl, and the life of the newly wedded pair would be blissful were it not for Madame Leverdier, mother of the young man, who is absurdly jealous of her son. She has convinced herself that her daughter-in-law is untrue to her husband, and

in her endeavors to prove it or otherwise bring about a divorce, she makes herself a nuisance, and the young people's life a burden. At a funny dinner party scene Madame Leverdier makes herself so objectionable that first the daughter-in-law and then the other guests withdraw and continue their dinner in another apartment. At last Madame Leverdier discovers what she deems proof positive of her daughter-in-law's guilt—namely, a letter, making a rendezvous at the apartments of a certain gentleman. Forthwith Madame Leverdier decides to unmask the faithless one, and to intrust the unmasking to no one but herself. She repairs to the address given and, to her horror, finds instead of the indiscreet daughter-in-law, her own supposedly exemplary spouse, basking in the caresses of a certain fascinating widow, who has figured in the earlier scenes. Then it all comes out. The widow had made the rendezvous with a friend of Leverdier, Sr., but the latter, having fallen victim to the widow's charms, had persuaded his friend to resign in his favor. Meantime Madame Leverdier, Jr., having become cognizant of this plot, decided to take revenge on her mother-in-law by writing the letter aforementioned. When all this is divulged, Madame Leverdier opines that her husband will need all her watchful eye hereafter, and leaves the young people in peace. Upon Madame Tessandier, as the mother-in-law, fell the bulk of the work, and she did it capably. Mlle. Yahné was well suited to the part of the charming young wife. M. Lambert and M. Marquet as Leverdier père et fils, respectively, also pleased. The comedy sparkles with wit, and was very warmly received.

At last we have seen Maurice Donnay's drama, Le Porrent. It was produced at the Comédie Française Friday evening. M. Donnay presents again the eternal marriage problem. A woman is married to a wealthy manufacturer, whose only desire is to secure an heir. His object attained, he treats his wife with indifference. She turns for consolation to the inevitable lover. When motherhood again approaches, as a result of this liaison, she knows not what course to pursue. She is warned against divorce by her priest, and advised to confess to her husband. Upon hearing the confession, he refuses his forgiveness. Rather than be separated from her living child, she will not elope with her lover. In desperation she drowns herself in the torrent that gives the play its name. Verily an unpleasant, gloomy work. Dramatically strong in spots, it is devoted for the most part to the exploitation of extreme theories. Such plays serve no good purpose. They will not alter present social conditions, and it is well that they cannot. Mlle. Bartet had the leading character, virtually the only important one in the play, and acted with consummate skill.

Unpleasant also is Raymond Coolus' Coeurbllette at the Antoine. Yet it does what M. Donnay's play does not—it strikes the note of realism. It is a sad study of life, of human nature, told simply but powerfully. Coeurbllette has a wife, sweet and gentle, and with the better part of his nature he loves her. Yet his baser self is fascinated with a coarse, vulgar woman, whose only attraction is in her physical qualities. He has made her his mistress and her mastery over him is complete. Taking advantage of her power she capriciously expresses a desire to be entertained in his own house, and, unable to resist her, he assents, and in the home made sacred by a good woman the creature pollutes with her carousings. The wife is absent at the time, but Coeurbllette is fearful of her return, and as the time for it draws near he persuades his paramour to go, on promise of taking her to dine in the country, the only condition upon which she will leave. It is the wife's birthday, and she returns light of heart, anticipating a pleasant evening with her husband. Alas! her happy dream is dispelled. There is no husband to greet her with a kiss and a present, and, sad and lonely, she sits down to her solitary meal. That is all. The story absorbs one's interest, and is strong with a quiet intensity. It reminds one not a little of Thomas Hardy's great story, "Jude the Obscure." Antoine did splendid work in the title-role and was well supported, especially by Mlle. Léant. A revival of Les Gaites de l'Escadron filled out the evening pleasantly.

The new production at the Comédie Parisienne, Les Apparences, has not had a favorable reception. It is of but little merit, and the abilities of the excellent company in this little theatre are wasted on it.

The Théâtre Marigny has reopened for the Summer with a new ballet, La Fontaine des Fées, by Salvayre and Bernac. It is an immense production, bewildering, gorgeous and beautiful. The wonderful light effects call for special notice.

The Society of Authors and Dramatists held its annual election on Friday, with these results: Victorien Sardou, President; Ludovic Halévy, Francois Coppée, and Georges Ohnet, Vice-Presidents; Georges Feydeau and Edmond Rostand, Secretaries; Philippe Gille, Treasurer, and Louis Varney, Archivist. Franc de Cusiel is, I hear, the most likely successor to the seat in the Academy left vacant by the death of Edmond Pailleron. M. de Cusiel is the author of La Nouvelle Idole, the pathological tragedy that Antoine produced recently.

M. Chautaud has become co-manager with Porel of the Gymnase. It is understood that Porel will hereafter devote most of his time to his other house, the Vaudeville, leaving Chautaud in practically sole charge of the Gymnase.

It has been the general opinion here that notwithstanding the censorship the limit of indecency on our stage was regulated only by the daring of the managers, but at last the police in a spasm of virtue have closed the Cigale Music Hall, where the review Ohé! Venus was being performed. The censor had refused permission for the production, but the management calmly ignored his veto and put it on. Ohé! Venus was about the most intensely terribly offering that we ever had. It is well that a halt has been called somewhere.

Coming premieres are Le Campion du Monde (which the management are pleased to announce as a velocipedic vaudeville) at the Cluny; La Léçon Etrangère, at the Ambigu, and Sarah Bernhardt's Hamlet.

T. S. R.

AMUSEMENTS IN HAVANA.

(Special Correspondence of The Mirror.)

HAVANA, May 15.

Attendance was fair opening of week of May 13 at the Alhambra. Las Apariciones, La Marcha de Cadiz, and Nina Pencha, all one-act operas, were sung. On Sunday the opera Marina, in two acts, was given. The following artists are the principals in the cast: Señoras Roca, Imperial, and Boga; Señores Lafita, Subira, Gonzales, and Arca; Señor

Mak, leader of orchestra, and Señora Adele Strahl make their first appearance 15.

At the Lara, Sunday, May 15, Sublevacion Feminina, De Guanabacoa a la Habana, and English Spoken. Dancing by the Bassignana Sisters between the acts.

At the Tacon the Luisa Martinez Casado Dramatic company and La Presa-Fregolia will present Mas Vale Maña que Fuerza, Un Drama Conjugal, and El Casa de Campo. Fregolia, the wonderful lightning change artist, appears between acts.

The Cuba and Payret theatres are closed.

Frances Drake is now touring Cuba in the interest of a syndicate of newspapers and magazines. She will leave Havana during the week, visiting other cities on the island. While here Miss Drake has made many friends. General Maximo Gomez has been most kind to her, and has invited her to visit with his family while at Santo Domingo. She will return to the States via Mexico in time to resume her professional engagements in New York. Arrangements are now pending for her return next Fall with an American company.

W. W. LAIDLAW.

THEATRICALS IN THE PHILIPPINES.

Former Actor's Graphic Description of the Outbreak of Hostilities—Cosmopolitan Audiences.

(Special Correspondence of The Mirror.)

PASIG, LUZON, P. I., April 15.

No doubt you will be surprised to hear from the dramatic profession so far away from home, but we have shows and circuses even in this far off land. The last circus I was at ended in a tragedy. It was on Feb. 4. During the performance a soldier rushed in and yelled: "The outposts of the First Nebraska have been driven in by the insurgents." The scene that followed is almost indescribable. Officers and men piled over one another pell mell in their rush for the rigs and carmellos. These were driven by insurgent soldiers, who, when they found the soldiers coming out in such mad haste, suspected that trouble had begun, and attempted to drive off. But that was just what the soldiers anticipated, and pulling their guns they jumped in and ordered the drivers to proceed. Those who refused were thrown from their seats, and soldiers took the reins. Then commenced the race for the quarters. There was no stop, nor slacking of speed for corners or bridges. The drivers yelling "gangway," they sped on. People who did not know that the insurgents were forcing our lines thought the whole Eighth Army Corps was either crazy or drunk. Soon the roar of cannon, the bursting of shells and the shriek of the Mauser bullets told that the long expected war was at hand, and the play of Death had begun. From every bush protruded a rifle barrel; on every hillside and in every rice field could be seen the dusky warriors. And the first act of the tragedy of Luzon revealed the following: 1,500 Americans killed and wounded, and never a repulse nor a defeat. The insurgents lost 15,000 in killed, wounded and taken prisoners.

Before the trouble commenced our soldiers patronized the theatres here, and often put on entertainments of their own, that drew crowded houses.

There is a strange custom here of hissing when the applause is too prolonged. Our people did not know what to make of it at first. I think the most cosmopolitan collection of human beings ever congregated under one roof was to be seen at the theatre here. There were American women, officers and soldiers; Spanish women, officers and soldiers; insurgent officers and soldiers; officers and sailors from the war ships of the different nations; Chinese women and men; natives full blooded and half-caste and residents; English, German, French and of other nationalities. The company was a mixture of Spaniards and Filipinos. There was one band here of sixty pieces, all made of bamboo, even to the drums and cymbals. I doubt if there is a band in the world that could make finer music. There is a softness and plaintiveness in their music that one never forgets. Aguinaldo had a fine band of a hundred pieces, but many of its members have been killed in battle. Our regiment has a number of these instruments. We are now at the front, and in the trenches day and night.

W. J. FIFE.

Li-Col. First Wash. Vol.

ROBERT MANTELL'S NEW PLAY.

Mart W. Hanley has returned to the city, the season of his star, Robert B. Mantell, having closed. The tour was profitable. Next season Mr. Mantell is to produce a dramatization of "The Dagger and the Cross," Joseph Hatton's novel. The stage version has been made by W. A. Tremayne, of Montreal. The play is to be produced elaborately.

THE EXODUS TO EUROPE.

Among those that departed last week for Europe were Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) and their company, to present The Cowboy and the Lady in London. The company included Gertrude Elliott, Ysobel Haskins, Estelle Mortimer, Harrison Armstrong, Burr McIntosh, Thomas Oberle, Neil O'Brien, Byron Douglas, and the Continental Quartette. S. E. Lewis, F. J. Byrd, W. R. Holmes, and George McKissock. Others that departed during the week were the Rev. John Watson (Ian MacLaren), Jennie A. Eustace, Carrie Neilson, Clara Hunter, Mr. and Mrs. Frederic de Belleville (Dorothy Chester), and Charles E. Evans.

SAID TO THE MIRROR.

THEODORE ROBERTS: "In the present evolution of the dramatic profession—marked by the transition from the combination system, general some years ago, to the stock system, which I am glad to see is on the increase—THE MIRROR, since it practically covers the whole field, is of inestimable value to the profession as an advertising medium. This has been brought home to me most forcibly by the results attending the brief insertion of my 'at liberty' card in THE MIRROR this Spring. No less than nine offers came to me, and with the exception of two all were directly or indirectly traceable to my use of THE MIRROR's columns. It gives me great pleasure to testify to this, both on my own account, since it denotes a certain modicum of success, and on account of THE MIRROR, for whose policy and management I have unbounded respect."

JAMES R. ADAMS: "The same day that my advertisement for Adams Brothers' Pantomime company appeared in THE MIRROR, I received four replies. The next morning's mail brought eleven, and the following mail forty-four more.

4-11-44. Since then so many letters have come that we have given up the count, but we consider that opening 4-11-44 a good omen for our enterprise. It goes to show how managers watch THE MIRROR advertisements."

PHILLIP ROBSON: "My attention has been called to a paragraph in a recent issue of THE MIRROR, saying that I had retired from the stage and was running a vaudeville bureau in Boston. I never authorized such a statement, as I have done nothing of the sort. In proof of this I may mention that I take my comic opera company to Whalen Park, Fitchburg, Mass., for ten weeks this Summer (my second season), producing light opera, and shall be on the road again next season, either with my own company or as manager for some attraction."

LAWRENCE MARSTON: "I advertised in last week's MIRROR that Lillian Lewis' plays were to let on royalty or for sale. Before the week was out, I had two applications for Lady Lil and For Liberty and Love. These are quick results. The Lillian Lewis plays have never been let out before, except to a few stock companies, but, if the results of this first advertisement are an indication, I shall place all of them before the season begins. I am a firm believer in MIRROR advertising."

ENGAGEMENTS.

M. M. Murray, for James H. Wallick's new production, Dairy Farm.

Mabel Bert, for Ben Hur.

George E. Periolat, for Gaskell's Big Stock company, to play juveniles, opening in August.

Bessie Fairbairn and Jessie Padgham, for Matt Gray's Summer opera season, at Pleasant Bay, N. J.

The Beasey Sisters, for The Village Postmaster next season.

Edward Webb, as stage-manager and Tenor Comique of the Spencer Opera company, Ubrig's Cave, St. Louis.

Ethel Knight Mollison, for the role in The Club's Baby, left vacant by Eugenie Blair's resignation. Miss Mollison was engaged at 2 o'clock on Friday afternoon, and left for Chicago to join the company two hours later.

Harry M. Blake, for Julian in The Prodigal Daughter, for the rest of the present season. J. Palmer Collins, for the same company.

Kingsley Benedict, by Charles Frohman.

Sylvain Langlois, as leading baritone with the Sans Souci Park Summer Opera company, at Chicago, Ill.

J. K. Hutchinson, for When London Sleeps.

Ethel Knight Mollison, for The Village Postmaster.

F. C. Wells, for The Dairy Farm.

Bertha St. Clair, late of The Victorian Cross, by J. H. Wallick.

Thomas A. McKee, for Paul Kauvar.

W. A. Whitecar, for Jacob Litt's forces next season.

Rachel Sterling, for The Queen of Chinatown.

Mr. and Mrs. Emile La Croix, for When London Sleeps.

Louise Mackintosh and Robert Rogers, for the Lyceum Theatre Stock, second Summer season, at Rochester, opening May 29.

Miriam Nesbitt, re-engaged for the Lyceum Theatre Stock company next season.

For the Jack Hoeffer Stock company: Mida Lawrence, Mina Sonife, Georgia Wayne, William Ross, Fred Godding, V. M. Cotton and Harry Holius. Season will open May 29.

For Joseph Fay's Summer opera company, at the Louisville, Ky., Auditorium, opening June 5: Villa Knox, Minnie De Ren, Mabella Baker, Countess von Hatzfeldt, Edgar Temple, George Miller, George Broderick, Joseph Fay, Raymond Hitchcock, Harry Bates, Lillie Collins, Laura Redesill, Max Tobin, Marie Desmond, Lotra Ettlinger, Lillie Linvent, Laura Tassell, Gloria Martinez, Regina Collins, Bertha Whitner, Mabelle Bonner, Sophie Williams, Selina Cameron, Bert Barnard, Marie Minturn, Clara Metcalf, Frances Thompson, May Watson, Clara Acere, Ole Norman, Frank Howard, Thomas De Vassy, George Robinson, Britton Stevens, George Stephens, S. Adler, George Van Buren, William Marriott, and J. Clarence West, musical director.

COMPANIES CLOSING.

The Real Widow Brown, Eastern and Western companies, on May 20.

The Span of Life, under the management of Ferris and Donazetta, closed a successful season at Baltimore, May 6, and will go on the road next season, under the same management, opening Sept. 4.

National Theatre company, May 20. Their band and orchestra has been engaged for Bates, Bergman and Home's Old Uncle Jed company.

Richard Mansfield, at Fort Wayne, on June 10.

Mark's Brothers' Dramatic company, No. 2 at Perth, Ontario, on May 24, after a Canadian tour of thirty-seven weeks, reopening in September.

The Starr Comedy company, at Greene, N. Y., on May 13.

London Gaiety Girls, at Bridgeport, Conn., May 17.

Primrose and Dockstader's Minstrels, at St. Paul, Minn., May 20.

Side Tracked, at Yarmouth, N. S., May 26.

John W. Vogel's American Mastodon Minstrels, combined with Darkest America, at Lima, Ohio, on June 5, after the most prosperous season in the company's history.

Lester Walter's Stock, at Williamsport, Pa., May 13.

Kellar, at Fall River, Mass., May 20.

A Milk White Flag, at Indianapolis, May 10.

Myles McCarthy, at Toronto, Canada, May 27.

KELLY'S KIDS.

Manager T. W. Dinkins says that from indications he expects Kelly's Kids to be one of the biggest farce-comedies ever sent on the road. He will have a company of thirty, among whom may be mentioned Harry Crandall, Marty O'Neil, Charles Edell, Alfred Pierce, Sam J. Adams, John

WANTED.

The most appropriate picture for the title page to the song, "JUST THE PICTURE OF A GIRL I USED TO KNOW."

Words and music by the queen of song writers,

HATTIE NEVADA.

\$100 in Gold will be paid for the use of Accepted Picture.

Conditions: All photographs must be addressed to the Kansas City Talking Machine Co., Kansas City, Mo. They must be mailed by June 1st. The picture must be a bust picture, accompanied by a sealed envelope containing the name of the sender. The most appropriate of those submitted will be decided by a committee of artists, and to the one selected we will forward One Hundred Dollars in Gold.

HATTIE NEVADA'S HITS.

The pathetic song, "The Letter Edged in Black"; the great waltz song, "While the Leaves Came Drifting Down"; the luring love song, "I'll Come Back When the Hawthorn Blossoms Again"; the great ballad hit, "On the Old Missouri Shore"; the story of a mother's love, "I'm Just an Old Vagabond," and the war song, "My Father was a Sailor on the Maine."

Claude Melnotte's Great Coon Song.

"SHE'LL NEVER LIVE TO LOVE ANOTHER COON."

THE GREATEST RAG-TIME COON SONG EVER PLACED TO THE PROFESSION.

Professional copies of all above songs now ready with orchestrations, and will be forwarded to the profession on receipt of programme and ten cents in stamps. Sides for illustration singing can be had of any of Hattie Nevada's songs, from Stanton Transparencies Co., Wolcott, N. Y.

In ordering mention songs wished. Kansas City Talking Machine Co., Kansas City, Mo.

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Strong Acting Company. Up-to-Date Specialties. Giving a Continuous Performance

What the Corse Payton Co. is to the North the above Company will be to the South. If you want to book the best send open time at once to

SAM DeLTON, Manager, Charleston, S. C.

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AND

"DAINTY" ALLIE GERALD

In the greatest repertoire ever presented at popular prices, with all the scenery used in the original productions. By arrangement with T. E. Winnett, The Kentucky Girl, The Danger Signal, Blue Grass and other standard plays of equal reputation. A few open weeks.

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There are 100 traveling managers located in New York City to whom I can offer you open time. My terms are better than any other Exchange in the city.

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AL. G. FIELD

Greater Minstrels

WANTED

Strong Comedy Act, not depending upon talking or singing. Must be a positive novelty. Also a Vocal Director who sings Baritone; must be thoroughly competent. Those who wrote me during my late illness and did not receive replies please write again.

For Lease on Royalty, the drama, Darkest America.

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The Big Farce-Comedy



By R. F. OUTCAULT, N. Y. World.

T. W. DINKINS, Mgr.,

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WANTED.

For Summer Season, useful Repertoire people. Property Man that can act, also Piano Player. Give full particulars and address at once.

PRESCOTT R. LOVELAND, Mgr. Kennedy Players.

Portland Theatre, Portland, Maine, May 23 to June 31.

(Price) Flatow, John Barrett, Kitty Wolff, Jean Cunningham, Eloise Wolcott, Mazie Arnold, Trixie Milburne, Kitty Thornton, Alice Farnum, and a chorus of twelve young women. F. R. Outcault has turned over the manuscript, which is said to be very clever. The scenery, which will be elaborate, is being built by McDonald, Hagen and Ormstead, and will be painted by Gates and Morange. The printing will be from the presses of Gillin and Company and R. K. Fox, and will all be in four colors and strikingly novel. The route is almost entirely booked in the better class of week stands in such as the Jacob Litt, Dixon and Talbot, Brady and Stair, and Bijou circuits; and, in fact, nothing will be left undone to make Kelly's Kids a winner.

BLANEY'S TWO SUCCESSES THIS SEASON.

Two of the biggest money-making successes that have been made in New York this season must be credited to Charles E. Blaney. His former comedies, well liked as they were by the general public, did not approach in drawing power either A Female Drummer or The King of the Opium Ring, which are both playing to enormous business in this city at the present time. The former attraction has been long enough on the

WANTED

For coming season,

GEORGE THATCHER'S MINSTRELS.

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D. W. TRUSS, 18 East 22nd St., New York.

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road to prove that its success is not merely of a temporary nature. It has broken records in many cities of the Middle West and has gained an impetus that will certainly keep it moving for several seasons yet to come. The large company engaged in presenting A Female Drummer is headed by Johnstone Bennett, and among the fifty other players in the organization are many whose names are almost equally well known. The King of the Opium Ring, a Chinese-American comedy-drama by Charles A. Taylor and Mr. Blaney, is a more recent venture and is unlike anything that has been put forward in the past by the young playwright-manager. The fiftieth performance has just been celebrated at the Academy of Music, where the piece is now running, and preparations are being made by Blaney and Vance to send out two new companies—one to London, the other to Australia. This move will be the most important that the firm has ever made. The companies will consist of one hundred people each—that being the number required in the present production—and the immense settings designed for the original presentation will be duplicated. From the large audiences at the Academy the prospects are that The King of the Opium Ring will continue its run far into the Summer, and be closed only in time to prepare for its tour next season.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

Earl's Court's New Exhibition—A Murdery Melodrama—Another Robespierre.
(Special Correspondence of The Mirror.)

LONDON, May 13.

Entertainment sampling set in severely on Monday, with the opening of the new exhibition at Earl's Court in the afternoon and the starting of the grand opera season at Covent Garden, when all the gilt-edge British and American residents in this village foregathered to take a little music with their conversation. Greater Britain, as this year's exhibition at



MRS. BANDMANN-PALMER.

Earl's Court is called, was opened by the venerable Duke of Cambridge with much success and considerable eating and drinking. Despite the burden of his eighty-year-old sovereign, vigorously presided at the preliminary luncheon, and chortled imperialism in a way which made some of my American friends who were present smile proudly to each other, as who should say, "And we, too, have got our Philippines!"

The Duke, however, was mainly concerned to explain that neither he nor the executive of the exhibition are in any way connected with the side show, *Savage South Africa*, which is, not to put too fine a point upon it, the chief reason for the new exhibition's existence, providing always that the said exhibition is to pay its way as a going concern.

I fancy that the powers that be would have preferred to have the exhibition at the Imperial Institute, which up to now has not been a conspicuous success in catering for the million's amusement, though as a conscientious big Englander I am happy in the belief that imperial institutions are now more popular than ever. The Colonial exhibits are many and varied, and always intensely interesting, and the *Savage South Africa* section, directed by Frank E. Fillis, with its real Zulu and Matabele warriors, real Boers and other savages, is calculated to make onlookers sit up and snort with satisfaction, not unmixed with terror. Imre Kiralfy, the exhibition's runner and chief director, is ably helped by Americans Edmund Cleary and C. E. Haverley, and also by that British-born sometime American resident, Austin Brereton, who is not altogether unknown to *Mirror* readers.

Robespierre, the matinee of which Irving has had to abandon *pro tem*, because of the strain, is going strong at the Lyceum. This week a rival Robespierre play has cropped up down in the East End, at a variety show, off the Mile End Road, which runs out of Whitechapel. This new Robespierre play, which was in one act and five scenes, was not without its humors. These included much clown-like red poker play among the red revolutionists who used bits of the latest London argot, such as "What ho!" "Buck up!" and "Let 'em all come!" and the making up of the sea green and incorruptible Robespierre of the eighteenth century's early nineties, with a black moustache and imperial, like the late and more or less lamented Napoleon the Third.

Another startling play was brought to London this week. It was a long-touring and lurid melodrama, entitled *Her Wedding Day*. This idyllic and innocent-looking title covered one of the most blood-and-thunder mixtures it has been my lot to sample. Everybody killed somebody in each act, but all came to life again in the next, and by the end they were all left alive. Yea, even including a deserted wife who had been once strangled, once shot, once brained by an axe, and had once blown up her villainous husband, and the said husband who had strangled, shot and brained her, and had been himself shot through the brain by the persecuted heroine, and had been inquested and about to be buried, emerged from his coffin, and, after seeking to do a few odd murders here and there, disguised himself as understudy for a missing executioner in order that he might hang the heroine, who had been condemned to death for the murder of himself! Do you follow me?

A Greek Slave, in spite of all the tinkering done to it, will be presently removed from Daly's and will be succeeded by a revival of *A Gaiety Girl*, pending the production of E. A. Morton's new Chinese musical play, *San Toy*, the music of which is by Sidney Jones. By the time *A Gaiety Girl* has started its revival our George Edwardes will be summoned by the law to defend himself against your Augustin Daly in the matter of the ejection of Augustin from the aforesaid Daly's, which is run by George.

Henry Arthur Jones' new and expensive, but highly unsatisfactory play, *Carnac Sahib*, was shunted from Her Majesty's last night after a very brief run. It is to be followed to-night by a revival of *Captain Swift* and the old-time farce, *The First Night*. Beerbohm Tree will play his original part in the first play, and Achille Talma Dufard, Alfred Wizan's old part in the last named. The last time Tree played this old actor part was at the Lydia Thompson matinee. The said Tree has just arranged to give a grand free performance at Her Majesty's on May 24, the birthday of our beloved Queen, God bless her!

Mrs. Potter, who, now that *Carnac Sahib* is

withdrawn, is out of work *pro tem*, and Kyrle Bellew, still at the Lyceum, severally and jointly deny the report that they are going into management again.

The Haymarket management has just accepted a new four-act verse play by Clo Graves, one of our cleverest women journalists and playwrights. The said management, which its name is Frederick Harrison and Cyril Maude, has also secured new plays by J. M. Barrie, "John Oliver Hobbes," and Sydney Grundy. Grundy's is an adaptation of Dumas' *La Tulipe Noire*, and will follow *The Manceuvres of Jane*, which last Tuesday registered its two hundredth performance.

It has just been settled that Coquelin is to come to the Adelphi directly Sarah Bernhardt finishes her three weeks' season there in June. The will of the late Rose Leclercq has been proved at nearly £1,200. George Alexander will give on Monday afternoon and evening at the Hotel Cecil an enormous *café chantant* in aid of the British Nurses' Home. Every stage player of note from Sir Irving to Lady Bancroft will appear. Kipling recitations, lately much sought after by our actors, will figure largely in the programme.

A Court Scandal has been successfully transferred from the Court to the Garrick, wherefrom the ill-fated *'Change Alley* departed last Saturday. At the Court next Saturday, instead of next Wednesday as at first announced, Manager Chudleigh will produce R. C. Carton's new play, *Wheels within Wheels*, concerning which Play-Licenser Redford has just had a word to say.

Other new plays ahead include *Judy*, by Roy Horniman, to be tested at a Prince of Wales' matinee on Monday; *Mine Hostess*, adapted from Goldoni's *La Locandiera*, by Davies Webster, an actress daughter of the late gifted poetess, Augusta Webster, and there is talk that the German *Im Weissen Ross*, afterward your *At the White Horse Tavern*, was suggested by the same Goldoni play; *Helping a Friend*, by Actor W. H. Denny, to be tried next Friday afternoon at the Strand, where *Why Smith Left Home* is now going strong, and *The Lion and the Unicorn*, written for Weedon Grossmith by Thomas Hesselwood and Lawrence Irving, who is now writing a play for your Robert Taber—would he were here, for he is a fine actor. We are also threatened with two Spanish plays, *Life's a Dream*, by Calderon, translated by the Omar Khayyam translator, Fitzgerald, to be given Monday by the Elizabethan Stage Society, and an adaptation by Herman Merivale of the old Iberian tragedy, *Don Juan Tenorio*, which Martin Harvey, our youngest manager, will produce at the Prince of Wales', to follow *The Only Way*.

The picture this time is of Mrs. Millicent Bandmann-Palmer, who has played Hamlet more than two hundred and fifty times in our good land, commanding the admiration of the most critical for an impersonation of really extraordinary merit. They do say that on the day before she appears as the moody Dane she speaks to no one, but that she gives her whole soul and time to getting into the spirit of the great mystic role. She has studied Hamlet ever since she was a mere girl and is familiar with the works of every Shakespearean commentator from Goethe to Professor Dowden. In her reading Hamlet was not mad, but one upon whom "the burden and the mystery of all this unutilizable world" rested so heavily that his sensitive spirit gave way sometimes to fits of passing frenzy. The pain and horror of the sin about him made Hamlet a brooding, self-centred, self-tortured man who drops into the measured cadence of rhyme in his sad thinking aloud. So Mrs. Bandmann-Palmer takes him, and she has small sympathy for the actors who mouth and declaim the part. It should be thought aloud, she has said.

GAWAIN.

GIACINTA PEZZANA.

A Sketch of Her Career and an Estimate of Her Genius—Her Great Roles.

(Special Correspondence of The Mirror.)

ROME, May 1.

LA PEZZANA, as we call her in Italy, was born an artist. As a child nothing delighted



LA PEZZANA AS MOTHER RAQUIN.

her so much as to shut herself up in a room, to dress herself in any costumes she could find, and to recite any snatches of poetry that she might remember. At last this desire for recitation and representation became the aim of her life—everything else was but a dream to her.

She was eight years of age when she was first taken to a theatre—and that opened a new horizon to the child. Her old-young life no longer sufficed her. She dreamed only of the personages she had seen on the stage, and wept and laughed with them so much that she fell ill with the strain. Judge, then, of her joy when finally, after much opposition, she was allowed to enter a school of acting—and that may be considered the starting point of her artistic career. It was at a performance given by her teacher for a charitable institu-

tion that Pezzana first appeared in public and recited the celebrated poem, "The Two Mothers." The following day a Turin newspaper published these words: "Here is a young girl who, some day, will take Ristori's place!" And she did.

Her first professional engagement was with the Toselli company, and Toselli soon discovered the mines of talent that lay concealed under the modest, timid exterior of the young actress. Then she entered Ernesto Rossi's company, and that was another happy circumstance for her in her young life.

She had received a good education—spoke



LA PEZZANA AS MEDEA.

French as fluently as Italian—and was endowed with exceptional intelligence. She was doomed to be not only a good actress, but a genius. This she showed almost as soon as she entered Rossi's company. One night, when playing Desdemona to his Othello, he, in his ardor, struck her on the face with the letter. Pezzana bounded at him, as if she had really been struck on purpose by him, and burst into tears. The people wildly applauded what was thought to be only acting. Alexandre Dumas, who was in the house, went to congratulate the young actress, and the following day the press acclaimed the genius of this new interpreter of Shakespeare's plays. Pezzana took the hint, and ever after played as she felt on the spur of the moment.

Shortly afterward she married a young and clever dramatic author, Louis Gualtieri, but retained her own name for the stage. Her heart became her only teacher, and in each fresh play in which she appeared she excited fresh admiration for the new reading that she gave to the part. Everywhere she went her beautiful, harmonious voice won every heart, and players went to see her to learn the secret of her art.

No actress has ever been more beloved and respected by her fellow artists than has Pezzana, and many of the most celebrated dramatic authors of Italy owe their fame to her, as the first to make their works popular. Even Duse is indebted for a share of her fame for having had the good fortune to belong to Pezzana's company and to study every detail of her work.

In the beginning of her dramatic career Pezzana almost hated classic tragedy, but she has taken to it now, and you should see her as Medea, with her splendid forehead, her penetrating gaze, her Grecian beauty, and her long, black hair. She looks like a model for one of Phidias' or Praxiteles' statues. And you should also hear her when she describes the leopard that "bounds upon and seizes its prey!" When Ristori used to say this the "stalls drew back in horror," it is said. When Pezzana says the words the whole audience cries in terror! But Pezzana never poses, even in tragedy. Her heroines are women; her women are heroines. In the moments of greatest passion she is natural and, if words burst like torrents from her lips, she never crosses beyond Nature's boundaries. In a word, Pezzana feels and makes you feel every part she plays. The truth of her work goes straight from her heart to the hearts of all that see her. She possesses the eloquence of the soul.

Besides being a perfect artist, Pezzana is also a perfect woman, an intelligent woman, enabled by her work. In private life she is all charm. Her eyes laugh before her lips and her lips speak before her tongue.

I have told her that she should go to America. Even with Medea and Mother Raquin alone she should fill a theatre. She is making a tremendous sensation with them at the present moment in her tour through Italy and Sicily.

"I do not want to die before I have known a success in America!" she says. May her wish soon be gratified.

S. P. Q. R.

AT THE PARIS THEATRES.

The Odeon Grows Frisky—Coeurbllette Is Powerful—News of the Week.

(Special Correspondence of The Mirror.)

PARIS, May 7.

The sedate Odeon Theatre has blossomed forth in this merry month of May in gay and festive spirits. Fabrice Carré's comedy *Ma Bru*, produced there May 3, is of a different sort from what one expects at this dignified house, but one enjoys it none the less for all that. Of a truth, M. Carré has evolved a play that is laughable from start to finish. Leverdier has married a charming girl, and the life of the newly wedded pair would be blissful were it not for Madame Leverdier, mother of the young man, who is absurdly jealous of her son. She has convinced herself that her daughter-in-law is untrue to her husband, and

in her endeavors to prove it or otherwise bring about a divorce, she makes herself a nuisance, and the young people's life a burden. At a funny dinner party scene Madame Leverdier makes herself so objectionable that first the daughter-in-law and then the other guests withdraw and continue their dinner in another apartment. At last Madame Leverdier discovers what she deems proof positive of her daughter-in-law's guilt—namely, a letter, making a rendezvous at the apartments of a certain gentleman. Forthwith Madame Leverdier decides to unmask the faithless one, and to instruct the unmasking to no one but herself. She repairs to the address given and, to her horror, finds instead of the indiscreet daughter-in-law, her own supposedly exemplary spouse, basking in the caresses of a certain fascinating widow, who has figured in the earlier scenes. Then it all comes out. The widow had made the rendezvous with a friend of Leverdier, Sr., but the latter, having fallen victim to the widow's charms, had persuaded his friend to resign in his favor. Meantime Madame Leverdier, Jr., having become cognizant of this plot, decided to take revenge on her mother-in-law by writing the letter aforementioned. When all this is divulged, Madame Leverdier opines that her husband will need all her watchful eye hereafter, and leaves the young people in peace. Upon Madame Tessandier, as the mother-in-law, fell the bulk of the work, and she did it capably. Mlle. Yabne was well suited to the part of the charming young wife. M. Lambert and M. Marquet as Leverdier père et fils, respectively, also pleased. The comedy sparkles with wit, and was very warmly received.

At last we have seen Maurice Donnay's drama, *Le Porrent*. It was produced at the Comédie Française Friday evening. M. Donnay presents again the eternal marriage problem. A woman is married to a wealthy manufacturer, whose only desire is to secure an heir. His object attained, he treats his wife with indifference. She turns for consolation to the inevitable lover. When motherhood again approaches, as a result of this liaison, she knows not what course to pursue. She is warned against divorce by her priest, and advised to confess to her husband. Upon hearing the confession, he refuses his forgiveness. Rather than be separated from her living child, she will not elope with her lover. In desperation she drowns herself in the torrent that gives the play its name. Verily an unpleasant, gloomy work. Dramatically strong in spots, it is devoted for the most part to the exploitation of extreme theories. Such plays serve no good purpose. They will not alter present social conditions, and it is well that they cannot. Mlle. Bartet had the leading character, virtually the only important one in the play, and acted with consummate skill.

Unpleasant also is Raymond Coolus' *Cœurbllette* at the Antoine. Yet it does what M. Donnay's play does not—it strikes the note of realism. It is a sad study of life, of human nature, told simply but powerfully. *Cœurbllette* has a wife, sweet and gentle, and with the better part of his nature he loves her. Yet his baser self is fascinated with a coarse, vulgar woman, whose only attraction is in her physical qualities. He has made her his mistress and her mastery over him is complete. Taking advantage of her power she capriciously expresses a desire to be entertained in his own house, and, unable to resist her, he assents, and in the home made sacred by a good woman the creature pollutes with her carousings. The wife is absent at the time, but *Cœurbllette* is fearful of her return, and as the time for it draws near he persuades his paramour to go, on promise of taking her to dine in the country, the only condition upon which she will leave. It is the wife's birthday, and she returns light of heart, anticipating a pleasant evening with her husband. Alas! her happy dream is dispelled. There is no husband to greet her with a kiss and a present, and, sad and lonely, she sits down to her solitary meal. That is all. The story absorbs one's interest, and is strong with a quiet intensity. It reminds one not a little of Thomas Hardy's great story, "Jude the Obscure." Antoine did splendid work in the title-role and was well supported, especially by Mlle. Legat. A revival of *Les Gaites de l'Escadron* filled out the evening pleasantly.

The new production at the Comédie Parisienne, *Les Apparances*, has not had a favorable reception. It is of but little merit, and the abilities of the excellent company in this little theatre are wasted on it.

The Théâtre Marigny has reopened for the Summer with a new ballet, *La Fontaine des Fées*, by Salvayre and Bernac. It is an immense production, bewildering, gorgeous and beautiful. The wonderful light effects call for special notice.

The Society of Authors and Dramatists held its annual election on Friday, with these results: Victorien Sardou, President; Ludovic Halevy, Francois Coppée, and Georges Ohnet, Vice-Presidents; Georges Feydeau and Edmond Rostand, Secretaries; Philippe Gille, Treasurer, and Louis Varney, Archivist.

Franc de Cusiel is, I hear, the most likely successor to the seat in the Academy left vacant by the death of Edmond Pailleur. M. de Cusiel is the author of *La Nouvelle Idole*, the pathological tragedy that Antoine produced recently.

M. Chautard has become co-manager with Porel of the Gymnase. It is understood that Porel will hereafter devote most of his time to his other house, the Vaudeville, leaving Chautard in practically sole charge of the Gymnase.

It has been the general opinion here that notwithstanding the censorship the limit of indecency on our stage was regulated only by the daring of the managers, but at last the police in a spasm of virtue have closed the Cigale Music Hall, where the review *Où! Venus* was being performed. The censor had refused permission for the production, but the management calmly ignored his veto and put it on. *Où! Venus* was about the most intensely lurid offering that we ever had. It is well that a halt has been called somewhere.

Coming premieres are *Le Campion du Monde* (which the management are pleased to announce as a *velocipede vaudeville*) at the Cluny; *La Légion Étrangère*, at the Ambigu; and Sarah Bernhardt's *Hamlet*.

T. S. R.

AMUSEMENTS IN HAVANA.

(Special Correspondence of The Mirror.)

HAVANA, May 15.

Attendance was fair opening of week of May 13 at the Alhiser. *Las Aparecidas*, *La Marcha de Cadiz*, and *Niña Pencha*, all one-act operas, were sung. On Sunday the opera *Marina*, in two acts, was given. The following artists are the principals in the cast: Señoras Roca, Imperial, and Boga; Señoras Lafita, Subira, Gonzales, and Arca; Señor

Mak, leader of orchestra, and Señora Adele Strabel make their first appearance 15.

At the Lara, Sunday, May 15, Sublevacion Femenina, De Guanabacoa a la Habana, and English Spoken. Dancing by the Bassignana Sisters between the acts.

At the Tacon the Luisa Martinez Casado Dramatic company and La Presa-Frégolia will present Mas Vale Maña que Fuerza, Un Drama Conjugal, and El Casa de Campo. Frégoli, the wonderful lightning change artist, appears between acts.

The Cuba and Payret theatres are closed.

Frances Drake is now touring Cuba in the interest of a syndicate of newspapers and magazines. She will leave Havana during the week, visiting other cities on the island. While here Miss Drake has made many friends. General Maximo Gomez has been most kind to her, and has invited her to visit with his family while at Santo Domingo. She will return to the States via Mexico in time to resume her professional engagements in New York. Arrangements are now pending for her return next Fall with an American company.

W. W. LAIDLAW.

THEATRICALS IN THE PHILIPPINES.

Former Actor's Graphic Description of the Outbreak of Hostilities—Cosmopolitan Audiences.

(Special Correspondence of The Mirror.)

PASIG, LUZON, P. I., April 15.

No doubt you will be surprised to hear from the dramatic profession so far away from home, but we have shows and circuses even in this far off land. The last circus I was at ended in a tragedy. It was on Feb. 4. During the performance a soldier rushed in and yelled: "The outposts of the First Nebraska have been driven in by the insurgents." The scene that followed is almost indescribable. Officers and men piled over one another pell mell in their rush for the rigs and carmellos. These were driven by insurgent soldiers, who, when they found the soldiers coming out in such mad haste, suspected that trouble had begun, and attempted to drive off. But that was just what the soldiers anticipated, and pulling their guns they jumped in and ordered the drivers to proceed. Those who refused were thrown from their seats, and soldiers took the reins. Then commenced the race for the quarters. There was no stop, nor slacking of speed for corners or bridges. The drivers yelling "gangway," they sped on. People who did not know that the insurgents were forcing our lines thought the whole Eighth Army Corps was either crazy or drunk. Soon the roar of cannon, the bursting of shells and the shriek of the Mauser bullets told that the long expected war was at hand, and the play of Death had begun. From every bush protruded a rifle barrel; on every hillside and in every rice field could be seen the dusky warriors. And the first act of the tragedy of Luzon revealed the following: 1,500 Americans killed and wounded, and never a repulse nor a defeat. The insurgents lost 15,000 in killed, wounded and taken prisoners.

Before the trouble commenced our soldiers patronized the theatres here, and often put on entertainments of their own, that drew crowded houses.

There is a strange custom here of hissing when the applause is too prolonged. Our people did not know what to make of it at first. I think the most cosmopolitan collection of human beings ever congregated under one roof was to be seen at the theatre here. There were American women, officers and soldiers; Spanish women, officers and soldiers; insurgent officers and soldiers; officers and sailors from the war ships of the different nations; Chinese women and men; natives full blooded and half-caste and residents; English, German, French and of other nationalities. The company was a mixture of Spaniards and Filipinos. There was one band here of sixty pieces, all made of bamboo, even to the drums and cymbals. I doubt if there is a band in the world that could make finer music. There is a softness and plaintiveness in their music that one never forgets. Aguinaldo had a fine band of a hundred pieces, but many of its members have been killed in battle. Our regiment has a number of these instruments. We are now at the front, and in the trenches day and night.

W. J. FIFE.

Lt.-Col. First Wash. Vol.

ROBERT MANTELL'S NEW PLAY.

Mart W. Hanley has returned to the city, the season of his star, Robert B. Mantell, having closed. The tour was profitable. Next season Mr. Mantell is to produce a dramatization of "The Dagger and the Cross," Joseph Hatton's novel. The stage version has been made by W. A. Tremayne, of Montreal. The play is to be produced elaborately.

THE EXODUS TO EUROPE.

Among those that departed last week for Europe were Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) and their company, to present The Cowboy and the Lady in London. The company included Gertrude Elliott, Ysobel Haskins, Estelle Mortimer, Harrison Armstrong, Burr McIntosh, Thomas Oberle, Neil O'Brien, Byron Douglas, and the Continental Quartette, S. E. Lewis, F. J. Byrd, W. R. Holmes, and George McKissock. Others that departed during the week were the Rev. John Watson (Ian MacLaren), Jennie A. Eustace, Carrie Neilson, Clara Hunter, Mr. and Mrs. Frederic de Belleville (Dorothy Chester), and Charles E. Evans.

SAID TO THE MIRROR.

THEODORE ROBERTS: "In the present evolution of the dramatic profession—marked by the transition from the combination system, general some years ago, to the stock system, which I am glad to see is on the increase—THE MIRROR, since it practically covers the whole field, is of inestimable value to the profession as an advertising medium. This has been brought home to me most forcibly by the results attending the brief insertion of my 'at liberty' card in THE MIRROR this Spring. No less than nine offers came to me, and with the exception of two all were directly or indirectly traceable to my use of THE MIRROR's columns. It gives me great pleasure to testify to this, both on my own account, since it denotes a certain medium of success, and on account of THE MIRROR, for whose policy and management I have unbounded respect."

JAMES R. ADAMS: "The same day that my advertisement for Adams Brothers' Pantomime company appeared in THE MIRROR, I received four replies. The next morning's mail brought eleven, and the following mail forty-four more,

4-11-44. Since then so many letters have come that we have given up the count, but we consider that opening 4-11-44 a good omen for our enterprise. It goes to show how managers watch THE MIRROR advertisements."

PHILLIP ROBSON: "My attention has been called to a paragraph in a recent issue of THE MIRROR, saying that I had retired from the stage and was running a vaudeville bureau in Boston. I never authorized such a statement, as I have done nothing of the sort. In proof of this I may mention that I take my comic opera company to Whalen Park, Fitchburg, Mass., for ten weeks this Summer (my second season), producing light opera, and shall be on the road again next season, either with my own company or as manager for some attraction."

LAWRENCE MARSTON: "I advertised in last week's MIRROR that Lillian Lewis' plays were to let on royalty or for sale. Before the week was out, I had two applications for Lady Lil and For Liberty and Love. These are quick results. The Lillian Lewis plays have never been let out before, except to a few stock companies, but, if the results of this first advertisement are an indication, I shall place all of them before the season begins. I am a firm believer in MIRROR advertising."

ENGAGEMENTS.

M. M. Murray, for James H. Wallick's new production, Dairy Farm.

Mabel Bert, for Ben Hur.

George E. Periolat, for Gaskell's Big Stock company, to play juveniles, opening in August.

Ressie Fairbairn and Jessie Padgham, for Matt Gray's Summer opera season, at Pleasure Bay, N. J.

The Beasey Sisters, for The Village Postmaster next season.

Edward Webb, as stage-manager and Tenor Comique of the Spencer Opera company, Uthric's Cave, St. Louis.

Ethel Knight Mollison, for the role in The Club's Baby, left vacant by Eugenie Blair's resignation. Miss Mollison was engaged at 3 o'clock on Friday afternoon, and left for Chicago to join the company two hours later.

Harry M. Blake, for Julian in The Prodigal Daughter, for the rest of the present season. J. Palmer Collins, for the same company.

Kingsley Benedict, by Charles Frohman.

Sylvain Langlois, as leading baritone with the Sans Souci Park Summer Opera company, at Chicago, Ill.

J. K. Hutchinson, for When London Sleeps.

Ethel Knight Mollison, for The Village Postmaster.

F. C. Wells, for The Dairy Farm.

Bertha St. Clair, late of The Victorian Cross, by J. H. Wallick.

Thomas A. McKee, for Paul Kaurar.

W. A. Whitecar, for Jacob Litt's forces next season.

Rachel Sterling, for The Queen of Chinatown.

Mr. and Mrs. Emile La Croix, for When London Sleeps.

Louise Mackintosh and Robert Rogers, for the Lyceum Theatre Stock, second Summer season, at Rochester, opening May 29.

Miriam Nesbitt, re-engaged for the Lyceum Theatre Stock company next season.

For the Jack Hooper Stock company: Mida Lawrence, Minn Seafie, Georgia Wayne, William Ross, Fred Godding, V. M. Cotton and Harry Helius. Season will open May 29.

For Joseph Fay's Summer opera company, at the Louisville, Ky., Auditorium, opening June 5: Villa Knox, Minnie De Ren, Mahella Baker, Countess von Hatzfeldt, Edgar Temple, George Miller, George Broderick, Joseph Fay, Raymond Hitchcock, Harry Bates, Lillie Collins, Laura Reddell, May Tobin, Marie Desmond, Lotia Ettlinger, Lillie Linvent, Laura Tassell, Gloria Martinez, Regina Collins, Bertha Whitner, Mabelle Bonner, Sophie Williams, Selma Cameron, Bert Barnard, Marie Minturn, Clara Metcalf, Frances Thompson, May Watson, Clara Acere, Ole Norman, Frank Howard, Thomas De Vassy, George Robinson, Britton Stevens, George Stephens, S. Adler, George Van Buren, William Marriott, and J. Clarence West, musical director.

COMPANIES CLOSING.

The Real Widow Brown, Eastern and Western companies, on May 20.

The Span of Life, under the management of Ferris and Donazetta, closed a successful season at Baltimore, May 6, and will go on the road next season, under the same management, opening Sept. 4.

National Theatre company, May 20. Their band and orchestra has been engaged for Bates, Bergman and Home's Old Uncle Jed company.

Richard Mansfield, at Fort Wayne, on June 10.

Marks Brothers' Dramatic company, No. 1 at Port Ontario, on May 24, after a Canadian tour of thirty-seven weeks, reopening in September.

The Starr Comedy company, at Greene, N. Y., on May 13.

London Gaiety Girls, at Bridgeport, Conn., May 17.

Primrose and Dockstader's Minstrels, at St. Paul, Minn., May 20.

Side Tracked, at Yarmouth, N. S., May 26.

John W. Vogel's American Mastodon Minstrels, combined with Darkest America, at Lima, Ohio, on June 5, after the most prosperous season in the company's history.

Lester Walter's Stock, at Williamsport, Pa., May 13.

Kellar, at Fall River, Mass., May 20.

A Milk White Flag, at Indianapolis, May 10.

Myles McCarthy, at Toronto, Canada, May 27.

KELLY'S KIDS.

Manager T. W. Dinkins says that from indications he expects Kelly's Kids to be one of the biggest farce-comedies ever sent on the road. He will have a company of thirty, among whom may be mentioned Harry Crandall, Marty O'Sell, Charles Odell, Alfred Pierce, Sam J. Adams, John

WANTED.

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(Price) Flatow, John Barrett, Kitty Wolff, Jean Cunningham, Eloise Wolcott, Mazie Arnold, Trixie Milburne, Kitty Thornton, Alice Farnum, and a chorus of twelve young women. F. R. Outcault has turned over the manuscript, which is said to be very clever. The scenery, which will be elaborate, is being built by McDonald, Hagen and Ormstead, and will be painted by Gates and Morange. The printing will be from the presses of Gillin and Company and R. K. Fox, and will all be in four colors and strikingly novel. The route is almost entirely booked in the better class of week stands in such as the Jacob Litt, Dixon and Talbot, Brady and Stair, and Bijou circuits; and, in fact, nothing will be left undone to make Kelly's Kids a winner.

BLANEY'S TWO SUCCESSES THIS SEASON.

Two of the biggest money-making successes that have been made in New York this season must be credited to Charles E. Blaney. His former comedies, well liked as they were by the general public, did not approach in drawing power either A Female Drummer or The King of the Opium Ring, which are both playing to enormous business in this city at the present time. The former attraction has been long enough on the

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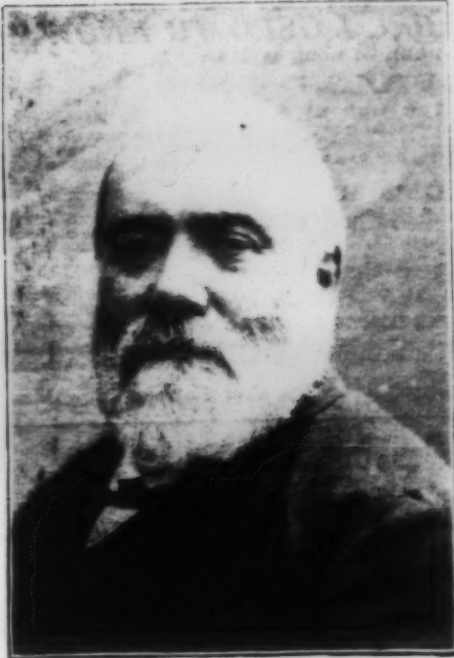
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road to prove that its success is not merely of a temporary nature. It has broken records in many cities of the Middle West and has gained an impetus that will certainly keep it moving for several seasons yet to come. The large company engaged in presenting A Female Drummer is headed by Johnstone Bennett, and among the fifty other players in the organization are many whose names are almost equally well known. The King of the Opium Ring, a Chinese-American comedy-drama by Charles A. Taylor and Mr. Blaney, is a more recent venture and is unlike anything that has been put forward in the past by the young playwright-manager. The fiftieth performance has just been celebrated at the Academy of Music, where the piece is now running, and preparations are being made by Blaney and Vance to send out two new companies—one to London, the other to Australia. This move will be the most important that the firm has ever made. The companies will consist of one hundred people each—that being the number required in the present production—and the immense settings designed for the original presentation will be duplicated. From the large audience at the Academy the prospects are that The King of the Opium Ring will continue its run far into the Summer, and be closed only in time to prepare for its four next seasons.

DEATH OF FRANCISQUE SARCEY.



Francisque Sarcey, the famous dramatic critic, died in Paris on May 15. He was in his seventy-first year, having been born at Dourdan, France, Oct. 8, 1828.

For forty years M. Sarcey had been a prominent figure among writers on the drama. His labors during that period were continuous. He was devoted to his profession, and the beneficial influence that he exerted upon the French stage was great. His criticisms were accepted as final by a legion of admirers. To the dramatist and to the actor he was alike kind, though always just. His style was simple, clear, perfect in composition. The care and study that he devoted to his subject showed in every line that he wrote. For years he had borne the nickname of "uncle," bestowed upon him by Rodolphe Salis, proprietor of the famous Chat Noir restaurant. Among his army of correspondents there were many that addressed him by this familiar title. Appropriate it was, indeed, for this was the position that he occupied to both player and patron. His long experience and infinite fund of information brought him constant inquiries and requests for advice. To all M. Sarcey was a kind friend and a willing helper. Many a young debutante and budding playwright has received encouragement from the good-natured, big-hearted critic.

The profession of dramatic critic was not M. Sarcey's original choice. He received his primary education at the school kept by his father. Here he won many honors by his brilliant work. He was then admitted, in 1848, to the Normal School, where he had as classmates Taine and Edmond About. His ambition at this time was a college professorship, and for the eight years following his graduation, from 1851 to 1858, he held such posts successively at the colleges at Chaumont, Lesneven, Rodez, and Grenoble. While at Grenoble he commenced his literary career by various contributions to a local journal, *Le Courrier des Alpes*. These articles were in both prose and verse and were written under a pseudonym. At this time, also, under the signature of Satané Binet, he was a contributor to the *Figaro*, of Paris, to the editor of which, De Villemessant, Sarcey had been recommended by his schoolmate, Edmond About. Certain of his articles, of a philosophical nature, having excited considerable feeling against him, he resigned his professorship and went to Paris, continuing his work on the *Figaro* until that journal began an attack on About. He then wrote for a time for the *Revue Européenne*.

Up to this time Sarcey's writings had been of a political or literary nature. In September, 1859, he commenced his dramatic work, as critic of Geroult's new journal, *L'Opinion Nationale*. The post had been offered to About, who, unable to accept, had recommended Sarcey. So it was that the weekly *feuilletons*, destined to become the most famous dramatic criticisms ever written, had their beginning. The first few were signed S. de Suttieres, but after that the author's own name was appended. From the first the *feuilletons* attracted favorable attention from their careful, intelligent style, and the evident desire of their writer to devote his powers to the betterment of the stage. With so much favor did Geroult regard his critic that, having engaged him at first for only two months, he renewed his contract indefinitely at the expiration of that time and increased his salary from 300 to 500 francs a month.

Sarcey remained with *L'Opinion Nationale* until 1867, when he transferred his services to the *Temps*, on the staff of which journal he continued until his death. During his career as dramatic critic he wrote over 2,000 *feuilletons*, each covering the theatres for the previous week. Together they form an incomparable history of the Paris stage for that period, representing the earnest, conscientious efforts of one whose highest ideal was truth, and who let neither personal friendships nor prejudices interfere with his absolute impartiality.

Nor were M. Sarcey's labors confined to his dramatic *feuilletons*. To the *Journal Littéraire*, the *Gaulois*, and the *XIXe Siècle* he had been a regular contributor, his articles dealing with political and religious abuses, which he was effectual in correcting. His vigorous crusades involved him in many disputes, some of which resulted in duels. One was with Hector Pessard, and another with Clement Duvernois. M. Sarcey was also the author of a number of books, including "Le Nouveau Seigneur Village," "Le Mot et la Chose," essays in philology; "Le Siège de Paris," a diary of personal experiences; "Etienne Moret," a psychological study; "Le Piano de Jeanne," "Comédiens et Comédiennes," reminiscences of members of the Comédie Française; "Les Aventures de Minon et Minette," "Souvenirs d'Enfance et de Jeunesse" and "Souvenirs d'Age Mûr," and "Gare à Vos Yeux," the latter a pamphlet of warning to authors on the care of their eyes, inspired by a cataract that threatened Sarcey with total blindness, but which was happily removed by an operation. Of late years Sarcey's writings had not been so extensive, and were devoted mainly to the theatre. At the time of his death he wrote regularly for the *Temps*, the *XIXe Siècle*, for the *Matin*, the *Dépêche de Toulouse*, and for the *Comptoir*, of this country. He also wrote "Grains de Bon Sens" for the *Figaro*, and "Fagots" for the *Temps*. Methodical in his habits, he set apart a certain day of each week to his work for each paper.

He was an extremely rapid writer, his thoughts flowing freely and without hesitancy. Curiously enough, with the exception of his dramatic *feuilletons*, which he kept for reference, he saved nothing he wrote.

Personally, M. Sarcey was a striking figure. Always a large man, his bulk increased until of late years he was enormous in size. He wore a full beard, iron gray. His dress was rustic rather than fashionable in cut, and in appearance he suggested the provincial instead of the Parisian. His great size had been burlesqued and caricatured at the theatres and in the papers numberless times, and no one enjoyed this fun more than M. Sarcey himself. His home life was particularly happy. His family included his wife, three sons and a daughter. For most of the year he lived in his handsome house in Paris, spending his Summers at his country place at Nanterre. In Paris his days were passed in his library, built after his own ideas—a large room at the top of the house, to make which two stories had been turned into one. The walls were lined with books, and a large bay window gave a fine view of Paris. Near the window stood Sarcey's working table, a huge affair piled high with books and papers. It was in this room that Sarcey received the constant stream of visitors that poured in on him. Tuesdays and Thursdays were his reception days, when he invariably kept open house and gave the breakfasts that were famous features of the literary and artistic circles of Paris. Actors, actresses, authors, artists, famous and otherwise, attended these breakfasts, for Sarcey's friends were found in every walk of life. Alexander Dumas, Emile Zola, Jules Claretie, Francois Coppée and Sarah Bernhardt were among his close friends. Indeed, it was Sarcey that discovered Bernhardt and first brought the attention of the public to her genius.

M. Sarcey's mode of life was to rise each morning at half past seven, read the papers, and then write until his *dejeuner* or breakfast, at noon, by which time, if uninterrupted, he had completed his work for the day. His afternoons were spent in playing dominoes, or in reading. He was a great lover of books. "There is no greater pleasure," he said to a friend, "than that of running a paper cutter through the leaves of a new publication." In the evening he invariably went to the theatre. If there were no new productions or revivals for criticism he would go to the Français or to the Odéon. He deemed it his duty to spend as much time as possible in the study of the drama, and the old repertoire of the Français afforded him the keenest pleasure. Yet in all his years of connection with the theatre he never went behind the scenes of a theatre, save to mount to the stage for his lectures. It was his principle to view performances merely as a spectator, and to see only those workings of the theatre that were seen by the audience. He had lectured for years upon dramatic subjects in the free courses at the Athénée, the Gaité, the Bodinière, and the Odéon. It was a keen delight to listen to these lectures. The speaker's easy manner and clear style put his audiences at once at ease. It was as though he were talking to each one personally, rather than speaking to an assemblage.

During the past year M. Sarcey had been involved in two disputes; one with Yvette Guilbert, and the other, just before his death, with Coquelin, who resented the critic's opinion of his performance of Napoleon in *Plus que Reine*.

M. Sarcey's death leaves a vacancy that it will be hard to fill. He stood alone, steadfastly honest and just, yet generous and kind to all. His death will be mourned, not alone by his personal friends, but by the thousands that have known him only through his writings, and that realize the loss that the stage has suffered in his passing away.

HERRMANN'S CURIOS SOLD.

During the last three days of last week the household furniture, pictures, books and curios that belonged to the late Alexander Herrmann were sold at auction in the Fifth Avenue Art Galleries. The articles of the greatest interest in the collection were the works of art and bits of bric-a-brac that the great magician had picked up during his travels in foreign countries. Many of these brought large prices, and there was spirited bidding also on the few pieces of legerdemain apparatus that were exhibited for sale. In the crowd of buyers were to be seen a number of prominent theatrical people and many collectors of curios.

The first day's sale was not altogether satisfactory to Madame Herrmann, and a number of articles were bid in by her to save them from sacrifice. But many buyers found bargains in spite of this. Two pairs of silk stockings, once in the wardrobe of Empress Carlotta of Mexico, were sold for \$9.50; a Swiss carved jewel box brought only \$6.50, and valuable canes, swords and daggers went for prices ridiculously low.

On the second and third afternoons far larger assemblages were present and much higher figures obtained. The carved pieces of furniture, jewels and watches that had been presented to the magician by various royal personages were keenly sought after and many of them sold for sums far above their intrinsic value. The collection was valued by Herrmann at \$300,000, but it is doubtful if takings at the auction came within many thousand dollars of reaching that figure.

THE PERFORMANCE OF GHOSTS.

The rehearsals for John Blair's special performance of *Ibsen's Ghosts*, to be given at the Carnegie Lyceum on Monday evening, have been in progress for the past week under the direction of Herr Emmanuel Reicher, of the Deutsches Theatre, Berlin. Herr Reicher is a realist, tutored by Ibsen himself, and the performance at the Carnegie Lyceum will be as strictly in accordance with Ibsen's ideas as may be possible.

Edith Kenward has been secured to play Regina, the role originated by her when *Ghosts* was presented for the first time in London. She had the advantage of the suggestions of William Archer, who had translated the play, and the stage-management of Cecil Raleigh. This will be Miss Mary Shaw's first appearance in an American character, and her treatment of the part of Mrs. Alving promises to be very interesting. Franz Reicher, who is to be the Jacob Engstrand, has not only his father's reputation to spur him to special endeavor, but he will make, on this occasion, his first appearance in an English speaking part. He has been a member of the Germania Theatre company during the past season.

This will not be the first time that John Blair has appeared in an Ibsen part, he having played with the late E. S. Henley in John Gabriel Borkman and in other Ibsen performances. His work as Oswald promises a decided contrast to his *Albarrade* in *Colinette*.

STORIES OF STRANDING.

It was at a small luncheon party given to Henry Norman, the basso, a day or two before he left for Chicago to rejoin the Castle Square Opera company. The repertoire star, who sat at Mr. Norman's right, had told a story of floating down the Mississippi on a raft, to save carfare between St. Louis and New Orleans. The old-timer had described a hundred mile walk, in stage boots, over the mountains of California. The youngest member of the party had rehearsed his early experiences—only just over with—in a manner that brought tears to his eyes.

Then the guest of honor rose. "Gentlemen," said he, "have any of you ever been stranded in Africa?"

No one present had. Therefore every one demanded the story without delay. And this is the tale that Henry Norman told:

"I was touring through South Africa, during the first year of my stage life, with a musical comedy company called Verner's Troubadours. We toured and toured until we toured ourselves into a little place called East London. There our tour and our finances ended simultaneously."

"And how many miles away was the next town?" inquired the practical old-timer.

"I never knew, because we never got there. Verner rented a house on the outskirts of the town, paying two weeks' rent in advance, and we all settled down to wait for money that was supposed to be coming to Verner from the Cape. After twelve days had dragged by the expected letter arrived. We sat around Verner as he opened it, and to our dismay saw that it contained, instead of money, a package of tickets to Cape Town."

"That was disappointment enough, but worse was to follow; for when the tickets were counted the number was found to be one less than the number of people in the company. The end of it was that I remained in East London."

"After bidding my friends good-by at the station I returned to the house—which was mine for two days longer—and went dinnerless to bed. There was really nothing else to do. In the morning I arose at 4 o'clock and went out for a walk over the hills. Like Robinson Crusoe, I went in search of food, and I found it. In a little ravine I came upon the prettiest bed of mushrooms that ever a man saw, and you may believe that I gathered enough for a meal in very short order. While I was eating them it struck me that mushrooms might be marketable in East London. I determined to find out, and after filling a large clothes hamper with the delicious vegetables I started around to the hotels to dispose of my stock. The result was that before most people in the place were out of bed I had earned thirty shillings. With this comfortable fortune in my pocket I went home, dressed carefully, and appeared on the streets later in the day as a person who knew mushrooms only as they may be seen at dinner."

"Which is precisely the appearance that the actor, however hungry, should always present to the world!" exclaimed the repertoire star admiringly.

"And how did you get out of East London eventually?" inquired the interested youngest member.

"By good luck—and mushrooms," answered the basso. "I got to Cape Town in time to join a small company bound for the South Pacific islands. Again we toured and toured until we toured ourselves into the town of Apia, Samoa."

"And there," quoted the old-timer, "the tour and the cash came to a simultaneous end." Is that right, Norman?

"Yes; the same thing over again, except that in Apia I had an odd experience in a new line of work that may be worth telling you about. One day I was in a cafe having luncheon, when somebody sat down at a piano that stood in one corner of the place and began to play. Rather he began to make the most ghastly discords that I had ever listened to, because not one string in the instrument was in tune with any other one. I called the proprietor of the place over to my table and asked him why he did not keep his piano in repair. He got angry at once, and asked how in the deuce I expected him to keep the thing tuned when there was not a tuner within a thousand miles. 'There was a tuner in Samoa once,' he said, 'but he died years ago, and now, out of the fourteen pianos on the island, there is not one that can be used. I would give \$20 at this moment to have that instrument fixed up; but even \$20 will not bring the dead tuner back to us.'"

"Now, as this speech was being delivered, I bethought me of a little kit of tuners' tools that lay in my trunk at the hotel. I carried them always so that I could repair the pianos of the theatres, in case they were in bad order. The remark about the \$20 settled me in a determination to step into the shoes, for the time, of the long dead piano tuner of Samoa."

"I took up the offer of the cafe man, and, after giving his instrument a thorough overhauling, I set out to put the whole place in tune. Altogether, I repaired fourteen pianos in Apia, and received from \$20 to \$25 for each job."

The repertoire star began to reckon up the total receipts on the back of a menu card, and the old-timer, seeing an opportunity to air his hobby, began: "The actor's lot is like the leopard's skin, a patchwork of brightness and blackness, of happiness and despair. He must work and worry in order to win, and the more he wins the more he must worry and work. His career is like the rainbow, brilliant at its zenith, but—"

And as the old-timer continued his familiar speech the repertoire star, the basso, the youngest member and the rest stole one by one out of the room.

A. O. F. ANNUAL ELECTION.

At the regular meeting of Edwin Forrest Lodge, No. 2, A. O. F., held on May 20, the officers that have officiated during the past year were unanimously re-elected, as follows: President, Milton Nobles; Vice-President, William Courtleigh; Treasurer, Frank Sanger; Secretary, J. J. Spies; Board of Trustees, Augustus Pitou, Adolph Bernard, Antonio Pastor, William A. Brady, and Edwin Knowles. The chair was occupied by President Nobles. The attendance was unusually large. James A. Herne and Charles J. Stine received their first degrees. The next regular meeting will occur on June 4 and the installation of officers June 18.

TO COOL WITH LIQUID AIR.

It is said that Joseph Menchen, electrician, has contracted to cool several New York theatres that will keep open this Summer with liquid air.

REFLECTIONS.



The work of W. S. Hart as Romeo in Julia Arthur's production called forth some very flattering opinions from Boston critics. On the presentation of *Romeo and Juliet* there last week Henry Austin Clapp, of the Boston *Advertiser*, said: "The fire, zeal and sincerity of his Romeo were so genuine that it was often stirring and deeply impressive. In the fifth act he frequently attained a pitch of heroic power, and indeed was almost steadily strong. The 'almost' might be omitted, if he had refrained from two bursts of tears—one before the apothecary's shop and one just at the moment of taking the poison over Juliet's body. The grim resolution—which he admirably well interpreted—of the line 'it is even so.' Then I defy you, stars,' indicates a depth of grief below the surface of tears." One of the points of Mr. Hart's Romeo which never fails to win approval is his skill as a swordsman and the desperate earnestness which he throws into the duel scenes. Speaking of the Romeo-Tybal encounter, the Boston *Post* said: "W. S. Hart gave a genuine surprise as Romeo. His duel with Tybal was so realistic as to win hearty applause, and so fierce that Tybal was obliged to actually defend himself."

Esther Dean, an English girl, has established a precedent by coming to America to complete her dramatic training. Miss Dean has been under the instruction of some of the leading teachers of dramatic art in London, but has just arrived in New York to undertake a further course under Mrs. Wheatcroft preparatory to appearing on the American stage.

Prescott's Dramatic and Vaudeville company is booked through to the Pacific Coast, leaving Omaha about Aug. 20. The repertoire will include some new plays, and Frank P. Prescott is engaging a first-class company. Specialties will be used between the acts.

William Bramwell, leading man with Eugenie Blair in *A Lady of Quality*, whose season closed last week at Port Huron, Mich., is visiting Stuart Robertson, of the same company, at St. Thomas, Ontario. Mr. Bramwell and Mr. Robertson will sail for England about the first of June, and after a long trip on the Continent will return in time to open with Miss Blair next season.

William A. Brady secured judgment last week for \$635.82 against Edwin Foy.

Harry Corson Clarke returned to New York last Thursday from Washington, where, after his retirement from the Frawley company, he spent a week in sight seeing. Mr. Clarke has secured for next season a new play entitled *What Will Tompkins Do*. The story of the comedy is to be kept secret for the present, because Mr. Clarke does not want people to know what Tompkins will do until the time comes for him to do it. Meanwhile Mr. Clarke, who is not in the best of health, will rest at the Waldorf and invent designs for three-sheets, photograph frames and newspaper cuts.

Chauncey Olcott in *A Romance of Athlone* will be the attraction at the Grand Opera House for the last week of the season, beginning May 28. Mr. Olcott will not appear again in this city for at least a year.

Alice Nielsen sang at the Associated Press dinner, in Chicago, one night last week, leaving her role in *The Fortune Teller* to an understudy during her absence of thirty-five minutes, matters having been explained to the audience.

Sarah Bernhardt, while rehearsing for *Hamlet* in Paris last Friday, narrowly escaped serious injury by the falling of a heavy piece of scenery, the cries of her companions warning her in time.

Annie Russell was taken ill last week in London and rehearsals of *The Mysterious Mr. Bugle* were suspended while she recuperated.

John Hare, by latest information, will not appear here in *The Gay Lord Quex* until the Autumn of 1900.

Mr. and Mrs. Randolph Murray will sail for Europe on Saturday.

Mr. and Mrs. Francis Aubry (Lilly Aubry) arrived at Vancouver from Australia on April 21 and have begun a concert tour. They are now in San Francisco, but expect soon to visit New York and Boston before returning to England.

A London engagement is planned for Mlle. Fifi.

General William Kirkland, father of Odette Tyler, is seriously ill, having suffered a paralytic stroke.

Otto Kawakami, Madame Yacco, and twenty-five other Japanese players are now in San Francisco, and may appear later in this city and Chicago, on their way from Yokohama to the Paris exposition.

Henry E. Dixey's engagement in Adonis at the Bijou ended suddenly on Saturday.

Marie Celeste and Kitty Mitchell, for themselves and others, have sued Junius Howe and John Feltz for salaries due on the late Mother Goose fiasco.

THE CALLBOY'S COMMENTS.

May Belle, late of Sam T. Jack's Theatre, has been so kind as to contribute a letter written to her by a Long Island youth whom she had met and who sought to take her out to supper. Furthermore, he observed:

I was surprised too see you Saturday night in the Dewey Theatre. Does any of Mr. Jack's co. work there? I was pretty sure I seen four of them there. Excuse me for not introducing you too that young man what was with me Saturday night when there was a good way off and when they come up too him he would take any notice of them. That's the kind of a man he is.

Now, here we have a psychological study of considerable importance and a fine opportunity for illuminative debate. The question, I take it, is not merely one of surface indications, but of possible hidden motives. It is to be inferred that the coy young man is of prepossessing appearance, since we are told that the girls approach him. There is no evidence that he pursues them. Viewed in this light, the attitude of the youth may well be regarded as cautious rather than diffident. The fact that he is able to maintain a dignified reserve in the face of an impending feminine avalanche strikes me as highly commendable. I am acquainted with several men that have pursued quite an opposite course with no glory whatever to themselves. It is an extraordinary youth that can preserve an air of equanimity under the circumstances described, and it would seem that Miss Belle's quaint correspondent has paid, unconsciously, a very gentlemanly compliment to his "bashful" friend. 'Twere well if there were more of his stamp and less of another sort in this strangely managed world.

A reader has forwarded this specimen of press work, which he says was exploited for one of Corse Payton's companies:

When you see the Payton company you see a superior lot of ladies and gentlemen of a high order dramatically and scenically.

Fancy scenic ladies and gentlemen going in lots! It's a unique idea that suggests "Punch" Wheeler's immortal drop with the chorus painted on it.

Then a subscriber has turned in a forecast of an immense affair in a Missouri town where was announced a performance of "Ecsthas Buzlar," with "Babe Gail in the little robe." Title-roles have been known that might have been described thus, but I don't recall that they were boomed like this: "Two special prizes given away. A large wax doll beautifully dressed to a little girl and baseball bat to a boy. Doll and ball and bat on exhibition in window of the Grand Leader." Augustus Thomas, please note.

Harry W. Bell reports the following comments by a native of Florence, Col., who had visited Denver for the first time and had done the theatres: "I tick in all the opras in town," said the rustic, "and I seen James Warde and some Kidder in A Hot Old Time. Say, them two fellers is the funniest comic Irishmen I ever see in a play!" Johnny Ray, kindly communicate.

Wallace Munro has sent me a clipping from a Philadelphia paper, describing Mr. Sousa's recent concert in the Quaker City, by which I learn that "the Academy of Music was crowded last evening when John Philip Sousa stepped briskly from the flies onto the stage." It is not generally known, I believe, that Mr. Sousa is an acrobat, and such an uncommon one, too. Probably he would think nothing of a tumble from the gridiron. Lafayette will have to overhaul his imitation if Mr. Sousa is going in for ground and lofty business.

Edwin Arthur sends from Santiago, Cuba, a dodger used to excite interest in what he says was the most heavily advertised attraction seen there this season. The dodger:

THEATRE

CUNAN COMPANY
GREAT MATINEE. 16 APRIL 1899.

Sunday at 6 o'clock on the evening.
Minstrels...! dance, songs, variety...! oh oh ohhhhh!
Don't forget... the low price... that is... well... see the program... and right... my friend... very well... my dear... I see you in the Milanes Theatre...

I will go...
I hope to see my friend.
I like there see to you
see one time, come again
and tell about... very good!

Mr. Arthur adds that the performance was fully as good as the English of the announcement. There seems to be room for a press agent and a job printer down Cuba way.

One sees some funny things nowadays in the way of abbreviated advertisements in the newspapers, wherein the writer strives to say much more than may be expressed in respectable orthography within the space limits. Every reader of the illustrious dailies is familiar with the historic and brilliant abbreviation "Mats Wed Sat," which, I am credibly informed, is calculated to enlighten the average mind in the matter of two matinees a week. But it was thought evidently that the people who solved one such language murder mystery might like to tackle some more, and no end of terrifying propositions have resulted.

Permit me to quote an artless and beautiful example from the announcements of the recent opening of the New York. "Postponed to next Mon. evg. The Man in the Moon. Tickets for intermediate dates exchgd." Truly we wax more and more like unto Paris, in which joyous town they abbreviate newspaper advertisements in so much that it is quite impossible to tell what they are all about. Respectfully I recommend to our local managers the adoption of the Phillips code, which has long and successfully been employed by the telegraphers of the big press associations in wiring dispatches. This ingenious code brings forward a system of abbreviation so radical that it should appeal at once to all space economizers.

I used to know the code myself, and, although a bit rusty in it now, I believe the announcement just quoted might have been conveyed thus: "Pnd nx Mda evg T Mn I T Moon Tni tkts trfd nx Mda. Tkts fr itmdt dtes exgd." How much simpler and how much more compact! Managers might publish the code in their programmes, you know, and then the patrons might preserve the key in order to decipher whatever appeared in the advertisements. They should think it over seriously.

John Thompson, the historic, is regaling the more minute sections, I observe, with his

apotheosis of versatility, an entertainmentyclept Around the World, in which he impersonates almost every known phase of comic humanity. One of his programmes has reached me and I note with much concern that he announces as one impersonation "Solomon Isaacs, a Hebrew from Baxter Street. Here's where you learn something about Greater New York." And yet there has been reported no drop in the second-hand clothes market, nor have the rates of insurance decreased on the lower East Side.

And Mr. Thompson further dazzles the rural mind by closing his bill with "a musical phenomenon—Silly Billy—introducing solos on different musical instruments, concluded by manipulating a plicated piece of paper called a Pro-to-to-fo-idi-o-ricu-lum." Imagine a piece of paper, plicated or otherwise, answering to a name like that! Somehow it reminds one of the "great bovolopus" that John Doris used to bill with his circus, but which I was never able to discover after buying a ticket. I fancy that it was never seen off a piece of paper, and that a lithograph.

However, there is reason to believe that Mr. Thompson really has a Pro-to-etc. with his outfit. As I have remarked repeatedly, we New Yorkers miss much that is going.

W. S. Maguire, agent for the Sawtelle Dramatic company, forwards a press notice, received by Manager Guthrie, of the Taunton, Mass., Theatre, to be used in advance of Kitty W. Walsh. The press notice says: "There was a difference of opinion after the performance as to whether four or five acts had been played." As there were actually only four acts in Miss Walsh's play this may be construed, I presume, as a flattering notice. And C. E. Stine obliges with a criticism from Fremont, Neb., that says: "Part of a handful of people gathered last night to see The Waifs of New York. The 'waifs' have been seen so many seasons in Fremont that their sad condition on the curbstones of New York fails now to excite pity in the breast of a discriminating theatregoer." So much for the information of metropolitan waifs contemplating removal to Fremont, Neb. How blasé they are coming to be in Fremont!

Libbie Blondell, of A Cheerful Idiot, offers the following complex document, which came to her while in Toledo:

DEAR FRIEND: MISS, I take the liberty of writing you a few lines. If you please, I would like to ask you a favor if you would please give me the words of the song you come out and play with me, and if the play of the Cheerful Idiot is for sale or want a Parader and if so let me know in all haste if you please I would like to buy it if I can. I'm dead gone on the play especially on your Acting I love it so. I admire you very much and if you will be so kind send me that I will thank you very much and if you ever need a friend you can count on me for one.

This appears to indicate the development of a new type of angel. The writer seems to revel in the sublime consciousness of a bank account. I trust that pressure may be exercised to keep him in Toledo, for I think that I can discern his finish were he to reach New York. Some of us might need him so much before the leaves begin to fall.

THE CALLBOY.

LETTER LIST.

Members of the profession are invited to use The Mirror's post office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncollected for will be returned to the post office. Circulars, postal cards and newspapers excluded.

WOMEN.

A. Annie Allison, Adelaide Alexander, Annie Allt, May Ashley, Adelle Archer, Leona Amrose, Edna Aug, Dorothy Alden, Mrs. C. H. Andrews, Lottie Alter, Adie Arlington, Evelyn Audley, Ricca Allen, Kittie M. Adams, Lillie Allyn.

B. Mamie Bachelor, Caroline Bruce, Georgia Busley, Nora Burroughs, Fannie Brice, Viola Belmont, Edith Barr, Minnie Burleigh, Eulalia Bennett, Anna Boyle, Mrs. Bruns, Addie Barton, Kate Blyth, Mrs. A. Bury, George Block, Kate Bennet, Marie Burroughs, C. C. Bartling, Myra C. Brooks.

C. Jennie Curtis, Leah Chelly, Maude Carrick, Louise Closser, Dorothy Alden Cowles, Lillian Collins, Ida Cloughan, Lillian Claves, Mrs. M. Coyne, Ida Florence Campbell, Mrs. Frank Calder, Rita Carlisle, Jennie W. Campbell, Maude Clark, Fata Claxton, Fanny Cohen, Ethel Clifford, Bernice Childs, Ida Conquest, Lizzie Conway, Lillian Coleman, Mrs. E. Courtney, Jennie Colma.

D. Lulu Delmay, Maude Rees Davies (S. D.), Howe Damsa, Lorraine Drex, Mrs. Frank De Camp, Madeline Day, Margaret Delmour, Georgia Deland, Maude Darrell, Estelle Dale, Marie Dantes, Mathilde Duncan, Cora Deane, Drew Donaldson, Annie Dabarry, Lillian Dix, Lillian De Gross, Marion Daniels.

E. Ada C. Early, Janette Elliott, Maude Elliott, Blanch Entress, Miss Jerome Edwards, Grace Emmett, Elsie Esmond, Gertrude Elliott, Alice Esden, Myrtle Edwards.

F. Clara Fiske, Eleanor Forester, Della Fox, Izola L. Forester, Elsie French, Lucille Fallon, Pauline Fletcher, Madge Field, Annie Forbes, Emma S. Frye, Lulu Farnace, Catherine L. Foote.

G. Maggie Gifford, Payson Grahame, Katherine Germaine, Amelia Glover, Carrie Godfrey, K. K. Golden, Miss Polly Gibson, Francis Gale, Jane Gray, Patti Gracon, Amelia Gardner, Margaret Gordon, Leonore Gordon, Sadie Gerard, K. Grey, Kate Griffiths, Katharine K. Golden.

H. Heger Sisters, Madge Hinckley, Margaret Hatch, Louise Hamilton, Emma Haynes, Hattie Haynes, Annette Huntington, Maude Hollins, Florence S. Hayes, Mrs. Martin Healy, Lillian Harris, Emma Haynes, Ray Harvey, Winnie Hammond, Miss H. M. Holt, Freddie Hammond, Alberta Hadley, Lou Humerston, Beryl Hope, Estelle Hamilton, Jane Holly.

I. Lena John, Sadie M. Johnson, Marie Jansen, Rose Jostyn, Addie James.

K. Cassie Knight, Mayme Kaulty, Julie Kinsley, Mrs. Margaret Keller.

L. Elsie Leslie, Mrs. J. D. Lawson, Mollie La Tour, Nellie Leonard, Minnie Ledestier, Floe V. Lamering, Bessie Lee, Miss Jeffries Lewis, Henrietta Lee, Rose Leighton, Lillian Lewis, Gertrude Liddy, Belle Livingston, Daisy Lovering, Almee Ledestier, Carrie Lee, Josephine Lovett, Marie Lane, Elsie Leslie, Lettie LeVyne, Meridian Lawrence, Rose Leslie.

M. Josephine May or Mack, Catherine Moore, Nannie Marter, Angela McCall, Etta Maywood, Dina Mazone, Caroline McLean, Irene Mackey, Margaret May, Clara Morris, Edith Marretta, Agnes A. Miles, Estelle Morton, Mrs. Matthias, Maude Marvell, Kizzie B. Masters, Maude Miller, Mabel Morrison, Mollie Moore, Jean Mawson, Mrs. Lawrence Marsden, Mrs. Lew McCord, Marie Millard, Mabel Montgomery, Louise Moore, Gertrude Mansfield, Myrtle McIntire, Millie McDonald, Kittie Murphy, Clara Moran, Florence Maddock, Stella Mayhew, Annie Mason, Olive May, Mrs. B. McCullum.

N. Mrs. Joe Nichol, Florence Noble, May Noble, Mrs. Paul F. Nicholson, Jr.

O. Miss Odeanthe, Thora Odgaard, Nance O'Neill, Maude O'Dell, Lillie Ortiz.

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Decidedly one of the best impersonations Mr. Greene has given here is that of Ralph Standish, whom he makes a graceful and entertaining person in spite of the disagreeable views he entertains on certain subjects. —Kansas City Times.

Week of May 14, RALPH STANDISH in LOST PARADISE.

P. Mrs. J. W. Poll, Grace Priepont, Grace Plained, Delphine Perranet, Isabel K. Perival, Hattie Lee Pope, Emma Pollak, Jennie O'Neill Potter, Edith Pope, Mrs. Frank Plummer, Mrs. F. Palmer.

R. Olive Whiting Roberts, Mrs. Walter Roberts, Adele Ritchie, Frances Redding, Mlle. Rhea, Miss Rainforth, Roda Ryan, Mattie Russell, Elizabeth Robbins, Marion Rice, Ella Roberts, Ida Rock, Grace Roale, Anna Rayner, Margaret Rosa, Stella Rees, Irene Rooke, Sarah A. Russell, Katherine Rena, Marie Edith Rice, Nellie Russell, Fanny Rice, Grace Rainforth, Lansing Rowan.

S. May Stanford, Ita Leach Seaville, Miss N. S. Seaville, C. Evelyn Shaw, Margaret Sylvester, Jennie Scott, E. Seblie, Adella Sawyer, Cherry Simpson, Marie Sousa, Margaret Sayre, Mrs. B. D. Stevens, Wilma Stokes, Lenore Soulier, E. M. Steinforth, Maude Ream Stover, Lillian Stewart, Edith St. Clair, Lottie Scott, A. Sundry, Jeannette Slocum, Mrs. W. C. St. John.

T. Mayme Taylor, Ethel Tucker, Belle Tilton, Ethel Tilton, Cora Tanner, May Templeton, Maude Taylor.

V. Emily Verina, Marie Van Tassel, Cornelia Van Etten.

W. Mathilde Cottrell Wilson, Laura A. Wise, Maude Warlow, Irene Wheeler, Grace E. Warren, Bessie Winn, Irene Wheeler, Bertha Belle Westbrooke, Winifred Alice Williams, Jennie Winston, Ada Palmer Walker, Blanche Walsh, Hattie Williams, Vera Wilson, Robt. Wayne, Frances Helen Wheeler, Dolly Wolfert, Nadine Winston, Susie Willis, Clara Williams, Margia Warde, Jennie Wetmore, Flo Wilson.

Y. Emma Young.

Z. M. Louise Zaritz.

MEN.

A. J. Connell Abhill, Carl Anderson, Frank Anderson, Clarence Ashby, Jerome Anthony, Y. C. Alley, Anthony Andre, Don Allman, Jas. Alliger, G. J. Appleton, P. C. Armstrong.

B. Edwin Brown, W. C. Boyd, John Brabant, J. Boyle, Jess Bucknack, Matt S. Barry, Digby Bell, James W. Bankson, Geo. Bittel, W. E. Bonney, Eddenden and Griffiths, Joseph Brennan, J. P. Butler, John E. Butler, Wm. S. Baird, Richard T. Butler, John F. Bolger, Carroll Barry, C. Rodden, H. G. Brown, Theo. Babcock, J. C. Brennan, Tom Burton, Albert E. Bellows, Lionel Barrymore, Vece H. Bond, Matt Bierman, Wm. M. Baker, Thos. H. Burns, Paul Blum, Fred Berger, John Boyman, Irving Brooks, Fred's Bond, Thurlow Bergen, Sheridan Block, W. K. Brown, Emil Braun, Robt. Buchanan, Woodward Barrett, Ed. Blondell, Clarence H. Ball, Geo. H. Brennan, Nell Burgess, W. C. Bruhn, P. B. Brackett, Dean Baily.

C. S. Chilling, Burr Caruth, Joe Canto, Harry D. Crossley, Jno. D. Calder, Frank Connolly, Jas. B. Catton, J. P. Cahill, Bartley Cushing, T. J. Coughlin, Walter Clifford, Fred Clymer, Hugh Chivers, James Connel, H. D. Collins, Richardson Cotton, J. W. Coleman, Emmett Corigan, M. C. Craft, Jos. G. Chandler, Paul Casanova, Harry F. Curtis, Frank Calder, Wilbur Collins, Clarence Cissel, Geo. Clifton, Jno. W. Cope, R. W. Copeland, Augustus Cook, Wm. Cameron, Creston Clark, Robt. Coverdale, Chas. Cowles, E. Clarence, Jennie Canture, J. S. Conway.

D. Theo. J. Dancett, Chester De Vonde, Frank David, Paul Darleigh, W. C. Downes, Frank S. Davidson, E. J. Duncan, Theo. M. De Vore, Dazzler Co., John W. Dunn, J. Seabury Dawley, Pury Dauson, Wm. F. Dean, Geo. De Long, Harry Driscoll, Arthur Davison, Arthur Dennison, Geo. Donaldson, Fred. De Noe.

E. Hugo Eckart, Ellis O. Co., Will C. Ellsler, J. W. Early, W. B. Emerson, Emory and Wilbur, Fred. Echeart, Ed. Elmer, H. B. Emiz, Gordon Eldrid, Lawrence Enart, Geo. M. Ellis.

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G. Frank Gerth, Fred E. Gilmore, Nat. Gray, Ernest Gamble, Harry Giesler, Tom Goodwin, Leopold Godowski, Adolph Giesler, Geo. Fuller Golden, J. D. Gurvin, Gould and Venita, T. E. Greene, Frank Glenn, J. M. Gillies, Richard Griffin, Joseph Greene, Geo. E. Gill, John Gorman, Wm. B. Gray, A. C. Gunter, Clarence Gard.

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I. Frank O. Ireson, Will J. Irwin.

J. Tom Jordan, J. P. Johnson, W. W. Jefferson, Frank Janssen, Raymond Moore, Horace Mitchell, Fred J. Jack, Rhymas Jones, Joseph Jernon.

K. Arthur Lee Kalm, Kelly, Tenbrook and Kelly, J. Kane, Samuel J. Kingston, E. Krauss, Jno. Kernel, C. W. King, Joseph Kenney, Geo. Keefe, Tom Keating, John Kennedy, M. J. Kelly, F. M. Knights, Mark Kent, Frank Kilday, Jacques Kruger, Arnold Kralffy, Percy Kinsley, Collin Kemper, Horace E. Knox, Jules Kassel, Frank Kilday.

L. Francescom Luigi, Frank F. La Vell, Sylvian Lang, Sam Lucas, Billy Lyons, Jos. B. Lynch, Harry Lenoock, W. O. Le Brasse, Fred D. Luther, W. A. La Velle, Wm. Leaton, Arthur Livingston, Harry Linton, Bill Lovering, Eugene La Rue, Leslie and Audley, Ira J. La Mott, Chas. W. Lane, Oliver Labadie, Harry Lorraine, Robt. Leiland, Percy Lennon, Jno. F. Leand, Thos. Lawell.

M. Joe Munzer, A. E. Morgan, Thos. McCreedy, Harry Martell, Raymond Moore, Horace Mitchell, Fred J. Jack, Rhymas Jones, Joseph Jernon, Claude E. McArthur, Mr. and Mrs. Tim Murphy, Edgar Mackay, J. E. McKee, Louis C. Millar, Robt. Mackay, Tony Murphy, Arthur Metzger, J. M. Melvior, Carl Marwig, Frank May Vickers, Will H. Mason, F. J. McKinn, Fredrick McAdow, Thos. McGrath, Chas. McGraw, Frank J. Merritt, Edgar Morris, Chas. A. Millat, Mead, Allen and Bennett, Marks Bros., Mgr. Bennett Morton, Mgr. Int. O. Co., Mgr. Haverly's Minstrels, Mgr. Walker's Merry Makers, Mgr. Gorton's Minstrels, Mgr. A. Jolly Lot, Mgr. Joe Ott, Mgr. Jno. Griffith, Mgr. Walford Stock, Mgr. Himo of Bonlay, Mgr. Shes-MacAuliff Co., Mgr. H. Henry, Clayton L. Mix, Geo. Morehead, Mgr. Bachor's Honeycomb, Paul McNulty, Jno. McGhie, Wm. L. Malley, F. E. Morse, Chas. Myers, Sam Miller, Priestley Morrison, Lew McCord, W. A. McCon-

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N. Willard Newell, Nelson and Hanlon, Newcombe and Kelly, James Nelson, W. E. Nankville, Fred. North, Jas. Neill, Phil W. Norris, F. A. Nowas, Gene K. Newell, L. E. Nief.

O. Mr. Orfield, Jimmie O'Neil, Jefferson Osbourne.

P. Pearl Polson, Ralph Post, L. Prevost, C. F. Peck, Lance Payton, T. R. Perry, A. Y. Pearson, Chas. Pierson, Paul M. Potter, Sam Pickett, Harry Phillips, E. P. Phenian, L. L. Pike, E. A. Pyke, Geo. H. Purdy, Frank Peters, Chas. H. Prince, Clair M. Pate, Ed. Powers, E. Soldene Powell.

Q. Dan Quinlan.

R. M. E. Rice, Pete Randall, Edw. B. Rogers, C. N. Richards, John R. Rogers, Tom Ricketts, Chas. W. Richard, J. G. Ritchie, E. J. Radcliffe, Robt. B. Richards, Mgr. Richardson, Jacob Rosenthal, W. F. Riley, W. L. Romaine, Louis Fritz Roy, Robt. B. Richards, Sam J. Ryan, Chas. P. Rice, Jas. F. Rickard, Edwin Rostell, A. Rivera, Harry Rainforth, Punch Robertson, Ellis Ryse, J. C. Rockwell, Stuart Robson, Arnold Reeves, H. F. Roberts, Jno. R. Rodgers, E. F. Rosenberg, Chas. Jas. Roberts, C. H. Robertson, M. C. Richards, Reginald Roberts, Franklyn Roberts, Ed. Redway, Wm. Reynolds, Richard Raymond, Chas. Rice, Mr. Roth, W. H. Ryno, Craig Royston, Rowland S. Rex.

S. Harry E. Sanford, Alex. Spencer, George Salisbury, Steve A. Stahlman, L. J. Sheehan, La Motte Sage, Oscar Sisson, Mark E. Swan, Mr. Schaefer, Jos. Senett, G. B. Smith, H. Smith, Matt Sheeley, H. H. Sterling, Nat. C. Solomon, Edw. C. Stewart, Paul Scott, Ed. P. Sullivan, Chas. Shaw, J. G. Sparks, Geo. Spencer, Nate E. Solomon, Harry Sheldon, A. H. Stuart and Wife, E. L. Sackett, T. Slatery, J. H. Stoddard, Jno. Schenck, G. L. Smith, Everett Sacker, Phil. Sheridan, J. W. Spear, Mr. Stuart, Geo. B. Summers, F. D. Shriver, Robt. Shearman, Arthur Slater, Thos. A. Smith, Chas. Sheffield, Hugh Stanton, Fred Seelye, Harry Clinton Sawyer, Wm. G. Slider, Waldo Sprague, Sig. Mgr. Dorothy Lewis Co., Westport Saunders, Edwin H. Stoughton, J. C. Stewart, Geo. Spencer.

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Y. Chas. J. Young, F. A. Yelvington, Will C. Young.

Z. Joseph Zahner, H. R. Zahner.

TELEGRAPHIC NEWS

CHICAGO.

Summertime Harbingers—Players in the Social Swim—Timely Tips.
(Special to The Mirror.)

CHICAGO, May 22.

The best theatrical season which local managers have ever enjoyed is coming to a close. The people thronged the theatres all winter and it is evident that they are now turning of the indulgence for the best of attractions are not enjoying the attention deserved. The Lyceum management expected to keep Trevelyan of the Wells on at Powers for three weeks, but John Ingelfield was put on to-night for the last two weeks of the engagement and was well received. Maude Adams will follow in Romeo and Juliet for a week. Then because she loved him so follows for two months, opening June 12.

The Forty Club's last dinner of the season will occur at the Grand Pacific Hotel to-morrow afternoon, and among the club guests will be James T. Powers, Cyril Scott, Jacob Litt, William Courtleigh, Richard Golden, Joseph Herbert, E. J. Morgan, Charles W. Butler, Harry Woodruff, Harry Brown, Melville Ellis, Henry Norman, Paul Dresser, and many others.

Although The Fortune Teller has been doing over \$8,000 a week at the Columbia, it is announced as its third and last week, and after it departs, with Alice Nielsen and the comedians, the house will be closed for the summer and Manager Wil J. Davis will hire himself to his Willowdale farm, near Crown Point, Ind., where he has four hundred and sixty rolling acres. I spent Sunday there a few weeks ago and I don't blame Davis for going there for a summer run.

Weddings and engagements of interest to theatrical people abounded here last week. Lillian Sommers, the talented sister of Harry Sommers, treasurer of the Columbia, was married Wednesday evening to Howbert Billman, dramatic critic of the Record, and on Thursday evening May Stoddard and J. H. Wright, of Remember the Maine, were united in matrimony.

Otis Skinner's local popularity was reasserted at the Grand Opera House last week, when he opened to more than \$1,200 in Rosemary, which is not a Sunday night play, by the way. He had a big week. Gretchen Lyons, his new leading lady, won much praise for her work. Mr. Skinner will soon return to Chicago for the summer. Mrs. Skinner is now here.

Manager Jacob Litt is in the city to look after rehearsals of The Club's Baby, which will have its first production at McVicker's next Sunday evening, following West's Minstrel, which are doing well. Eugene Blair, by the way, was engaged by wire for a part in the new farce, but when she arrived here she declined to play after hearing that she would have to wear a dress suit. Hilda Spang was offered the part, but she is going to England for the summer.

Manager John W. Dunne is here after a very successful season of the Dunne and Ryley attractions. He and Mrs. Dunne expect to go to New York to live.

At the Grand Opera House to-night the Duly success A Runaway Girl, began an engagement of three weeks before a very large and delighted audience. James T. Powers, Cyril Scott, and Virginia Earle were cordially welcomed.

Robert Edeson and Arthur Byron have been engaged by Manager Harry L. Hamlin for the cast of Augustus Thomas' new play, Arizona, which follows A Runaway Girl at the Grand.

A frequent visitor to my police court is a bimbly inclined female who seeks to fool me every time by changing her name, and she selects her names from the billboards. She first came up as Lillian Russell, then as May Irwin, and later as Catherine O'Toole. One day last week she appeared as Rosemary Ryan. I had given her many chances for reform and thought it best to call a halt, so I told her that I recollected her well and would fine her \$10 and costs. "I didn't want to be known," she said to the clerk as the officer led her away. And the clerk entered \$10 and costs against her name and said: "Yes, Rosemary, that's for remembrance."

Ward and Vokes have made a hit in their summer travesty, The Floorwalkers, at the Great Northern, and since the opening night have done much judicious pruning. The principals are very funny and the bill is likely to draw for many weeks.

Colonel Harry Emery dropped in here the other day from his farm at Benton Harbor, across the lake. He and his wife, Katie Putnam, have enjoyed a very successful season with A Texas Steer.

Lou Houseman, sporting editor of the Inter Ocean, has leased the Adelphi and will give weekly boxing bouts up there. Manager Barry will probably have the house again next season.

The stock company at Hopkins is giving The Land of the Living this week, and next week that hard-working little leading lady, May Hosmer, will have a big testimonial, which she richly deserves.

Patrons of the Studebaker have asked for repetitions of Martha and The Mikado, but the Castle Square management prefers to adhere to the rule providing for a weekly change of bill. This week The Bohemian Girl is the opera, and it will be followed by Pinafire and Cavalleria Rusticana. The business is very large.

Madeline Smith Ryley's play, The Mysterious Mr. Bazle, is being produced this week by the stock down at the Dearborn.

St. George Hunsay gave his new play, Mrs. B. O'Shaughnessy, over at the Bijou yesterday. In Old Virginia will follow.

The Eastern papers announce the early formation of a yarn trust, and I am anxious to see whether or not they put "Punch" Wheeler in on the ground floor, where he belongs.

Now that Admiral Dewey has started home I hope some of the men who are essaying to impersonate him on the stage will take to the woods. If they do not I should like to hold them while he sails.

Al G. Bonney, of the Spooners, sends me from Scranton, Pa., a Sunday paper which prints a cut of Jeff De Angels in The Jolly Musketeer and labels it "Katherine Boher." Bonney wants to know who the joke is on. (Regards to Jeff; Katherine please write.)

The "troopers" have been doing right well here of late in a social way. Mrs. H. H. Kholosat gave a luncheon last week for Mary Manning and Nikola Tesla; Jennie Hawley, of The Fortune Teller, has been entertained by Mrs. F. M. Smith; Hope Ross, of The Club's Baby, is with Mrs. George D'Essauer, and Gretchen Lyons, of Skinner's company, was entertained by Mrs. F. K. Root.

Some one has sent me the name of "George Pippin, leading juvenile." He is not exactly a peach, but he will do.

Up in the police court the other day I had a golf fiend under arrest, and I had to send out for an interpreter in order to understand him. It has been my experience that a man who talks golf forgets the English language.

W. F. Kelley, of Winfield, Kan., writes me as follows: "You have been recommended to me as a reliable agent in obtaining positions for first-class actors. I have had some experience on the stage and am confident of success in that direction. Any information you can give me will be greatly appreciated." Managers interested in Mr. Kelley can secure his services by writing to me and inclosing stamp for reply.

BOSTON.

Lederer Gets the Columbia—The Christian's Run Extended Again—Notes.
(Special to The Mirror.)

BOSTON, May 22.

Chapter II. of the Romeo and Juliet excitement was begun in Boston to-night, when Maude Adams opened at the Hollis for four performances. Andrew Mack fills out the latter half of the week with The Last of the Mohicans, which was produced at Lowell to-night.

A Temperance Town is making one of the biggest hits that the Castle Square Stock has had, and hundreds were actually turned away every night last week. The hit is so great that I should not be surprised to see it run until William Courtleigh joins the company, in spite of the fact that A Midnight Bell is announced in preparation.

The Herrmanns are the attraction at the Boston

this week, being the first appearance here of Leon Herrmann, who was well received. It goes without saying that Adelaide Herrmann's dances made a hit, for she has always been a favorite.

Willie Collier has made another Park hit with Mr. Smooth, and his engagement will close there this week. The production is the most artistic that he has ever made here, and his company is excellent.

Dr. Lothrop's stock at the Bowdoin Square gives a production of The Gold King this week, with Louis Bresh in the leading part, while the other section of the organization has moved up to the Grand to repeat the performance of Ten Nights in a Bar Room.

Prince Pro Tem remains at the Tremont and will continue there until the house closes for the hot weather. R. A. Barnett is constantly on the alert to add bright things to the play, which, by the way, will soon celebrate its two hundredth performance in Boston.

When it was first announced that Viola Allen's engagement at the Museum would be extended to June 3 there was such a rush for tickets that it has been found necessary to extend it again to June 10, but this is said to be the positive limit.

Black Patti is at the Grand Opera House and will finish the season at that house.

George W. Lester, who is in town last week and signed a contract for ten years for the management of the Columbia when it is reconstructed as a music hall, is here for a very quiet one, and few knew that he was here until he took the train for New York. He will run the Columbia in connection with The New York, a Chicago house for which negotiations are now pending, and theatre in London. Elaborate reconstruction will be started as soon as the theatre is turned over by R. W. Gulick and Company, whose lease runs to July 1. Fifty-six boxes will be placed in the theatre, the great staircase will be torn away, and a promenade added. The entrance will be made from the south end of the terrace building which will be added to the theatre. It will be reopened in October, but not with The Man in the Moon, as at first announced. In Gay Paree will be the initial attraction, the other play coming here later. The expense of reconstructing the house is estimated at \$100,000.

Lawrence McCarthy, manager of the Park, has received no end of congratulations for his success in drilling the supernumeraries for Julia Arthur's production of Romeo and Juliet. By the way, Miss Arthur's next Boston engagement will be played at the Park, where More than Queen is booked for a long run.

James Lane Allen's novel, "The Choir Invisible," has been dramatized and will be used next season to exploit a new star, already a Boston favorite, and who is just the man to play John Gray; but I mustn't tell his name now.

Bobby Shaitoe, the operatic extravaganza by Harry C. Whorl and James W. Calderwood, will be given June 12 by amateurs for the benefit of the Boston '99 Meet Club. There will be a chorus of 100.

John J. McNulty is already at work on a new farce-comedy for the Rogers Brothers, which will be the opening attraction next season at the Museum.

Edward E. Rose has been in town directing rehearsals of the company which will play All's Fair in Love and War at Providence this week.

W. C. Mason's friends hear with pleasure of his continued success with the Bastable Stock at Syracuse.

At the Unitarian ministers' meeting last week there was a lively discussion about The Christian's Run. The novel was handled without gloves, but when it came to the play J. Henry Wiggin made a splendid address and praised Viola Allen's work in lavish terms.

Dr. David Collins has received another addition to his family during the past week, so that it now numbers five boys and a girl. Mrs. Collins was Miriam O'Leary, the favorite soubrette of the Museum Stock in the old days.

Maudie White remained in town after the close of The Turtle.

A recent event of special interest was John B. Schoeffel's birthday celebration at Longwood. Never mind what birthday; he's as much of a boy as ever. A large party went out to his beautiful home, and the feature was a cake walk in the barn. Ah! blacked up, and they say that Mrs. Agnes Booth Schoeffel was the real star of the occasion.

There was the presentation of a loving cup to William Humphreys on his retirement from the Castle Square. Among those present were Mrs. E. Harold Crosby, Mr. and Mrs. Thomas Riley, Maud Odell, Mrs. Horace Lewis, Walter Lewis, George Ober, Frank Sheridan, George Richards, and Sherwin Lawrence Cook.

Maud Bliss, the second soubrette of Prince Pro Tem, at the Tremont, distinguished herself Tuesday evening by jumping into the character of the Princess when Alice Burns was taken ill, on an hour's notice, making a hit quite her own. Miss Bliss is a Boston girl and seems to have a faculty for being on hand when wanted, as she did the same thing when on the road with The Geisha, singing the title role at the last moment. Miss Bliss was Lucille of The Circus Girl.

The suit of Katherine Shirley, of Kansas City, to recover property taken from the Stetson estate will be further delayed by the refusal of the plaintiff to file a bill of particulars as ordered by Chief Justice Mason of the Superior Court last April. The time fixed in the order for filing the bill elapsed May 15, and the Supreme Court will pass upon the legality of the order at the Fall term. The attorneys for Mrs. Emma Stokes and John Stetson, Sr., the defendants, asked for the bill of particulars to learn the date of the plaintiff's birth, her paternity and history. Katherine Shirley claims to be the daughter and only heir of Mrs. Kate Stokes-Stetson, the widow of John Stetson, Jr.

A meeting was held at the American House yesterday afternoon, when twenty-six ladies and gentlemen met to form an organization for a critical, literary and fraternal association of playgoers. Its aim is to have all the advantages of the old Playgoers' Club with none of its disadvantages. Pink teas to soubrettes will not be in demand, but there will be abundance of discussion by thoughtful men and women. It was decided to appoint a Committee of Four, consisting of Rev. J. Henry Wiggin, chairman; H. Gordon Johnson, Rose Foley, and one other to be appointed by the first three to attempt to form a club embodying the suggestion made. The next meeting will be at the call of the committee. Among the professionals present were: Mrs. Horace Lewis, Mrs. Fanny Addison Pitt, Guy Nichols, Perdita Hudspeeth, and William Humphreys. Letters of sympathy and regret at absence were received from Horace Lewis, Viola Allen, B. P. Cheney, and Julia Arthur. H. Gordon Johnson spoke on "The Opportunities of the Boston Playgoers' Club," and others who spoke were: Professor Mauley, of Tufts College; Mrs. Minnie, of the Boston Home Journal; Mrs. Marie Ware Loughton, the Misses Mary and Rose Foley of Cambridge; John Livingstone Wright, of Chicago, and Fred Hannah, of the Institute of Technology.

JAY BENTON.

PHILADELPHIA.

The End of the Season—Opening of the Parks—News of the Week.
(Special to The Mirror.)

(Special to The Mirror.)

PHILADELPHIA, May 22.

The majority of the theatres are now closed for the season, and within the next fortnight, which will see our many parks open with fine musical attractions, every place of amusement in the Quaker City will be closed with the exception of Keith's Theatre, which remains open throughout the year.

Henry Ludlum, the well-known actor, who conducts a school of dramatic instruction here, has leased the Broad Street Theatre for two nights for his annual closing performances. To-night the programme is Richelieu, with Mr. Ludlum in the title role, supported by his scholars. May 27 they will appear in The Corner Lot Chorus and The Palace of Truth.

Olga Nethercole will come to the Broad Street Theatre May 29 for one week, which will close the season. The Prodigal, Camille, and The Second Mrs. Tanqueray will be her repertoire.

The final week of the season at Gilmore's Auditorium presents an excellent vaudeville bill. The house this evening held a large audience. The Rayno Sisters, Boyce and Black, Fisher and Carroll, the Meeker-Baker Trio, and Macart's dogs and monkeys are included in the programme.

Augusta Daly's production of The Great Ruby has been booked for the Auditorium next season by Manager William J. Gilmore. Julia Arthur and a

number of prominent stars are now arranging for time at this beautiful theatre.

The fare-well week of the season at the Girard Avenue Theatre is always a gala event, with recollections by members of the stock company upon the stage after the performance. Carmen, with Valerie Bergere in the title role, has a fine rendition this week. Walter Edwards is the Don Jose. Managers Durian and Scheeler will spend a large sum of money beautifying the theatre during the summer.

The last week but one of the season at Forepaugh's offers Don Cesar de Bazan, and V. C., a one-act melodrama by Sutton Vane. Carrie Radcliffe and George Lennox have the leading roles. For closing week, Dr. Jekyll and Mr. Hyde, Camille, and Carmen.

At the Chestnut Street Opera House Maude Adams in Romeo and Juliet has been booked for four performances, beginning May 29. The Cuckoo holds the boards for this week.

Negotiations are now going on with a view of bringing Francis Wilson and the New York Casino east of I remnie to this city week of June 5.

The Grand Opera House remains closed, awaiting a new lease.

The cyclorama of the Battle of Manila continues to fair patronage.

Buffalo Bill's Wild West is due here May 29 for one week.

The Philadelphia Music Club will present Nell Gwynne June 6.

The Permanent Orchestra Committee reports that the fund is progressing favorably. Frank McNeil, Allen, by Lee Arthur, author of We Uns of Tennessee. The interpretation is in the hands of the capable Frawley Stock company. A large audience received the new offering with many tokens of approval. The presentation this week is to determine the play's strength and merit for position in Mr. Hanford's repertoire for next season. The action takes place in Northern Louisiana in the year 1881, and is a story of Southern political life. The cast:

Honorable Alexis Lemme, Harrington Reynolds, Colonel Nat Stone, Charles W. King, Major Edgar Waworth, Frank McNeil, Philip Stone, Alfred Hickman, Lem Blackman, Geoffrey Stein, Justice "Billy" Wasson, J. E. Amory, Uncle Si, George Gaston, Tom Gibbin, J. B. Hollis, Ruth Blackman, Selene Johnson, Mildred Allen, Mary Van Buren, Rai Wasson, Georgia Welles, "Queen Bee" Stokes, Alice Johnson, Private John Allen, Charles B. Hanford.

Like his Congressional namesake, Private John Allen, of Mississippi, the hero of the play, wins his peculiar title through his humble, but efficient service in the Confederate Army. He becomes the leader, the strong man of the Louisiana democracy. He aspires to the governorship, but is opposed by enemies within his own as well as in the opposite party. His war record is impugned, and to exonerate himself it would be necessary to drag the woman he loves into the affair. This he refuses to do, because he knows its resurrection is certain to wound the heart he treasures the most, as the true explanation while exculpating him will inculpate her father. So he shoulders the star and his party knows him no more as its leader. He throws his vote and interest in favor of his opponent, Alexis Lemme, a Creole gentleman with whom he has been for some time at sword's points. Lemme, however, has a flaw in his armor, and is scarcely strong enough to run the gauntlet of public scrutiny and the attacks of his political opponents. Unknown to Allen he has secretly married his daughter, although there still stands to his discredit an entanglement with a New York adventuress known in racing circles as Queen Bess Stokes. She comes to Louisiana after Lemme's nomination to bring suit for the support of her child. Lemme seeks Allen for assistance in this dilemma, and the latter, in order to avoid a scandal at the expense of the leader of the party, consents to treat with the woman. His manly bearing so impresses her that she consents to withdraw her suit, and leaves her child in Allen's care. His well meant interference in this case results badly. With his duty to his party uppermost in his mind he acknowledges Lemme's weakness as his own, and that before Ruth Blackman, the woman he had hoped to win, Allen's political enemy, Lem Blackman, a Republican, and a poor representative of the cause, although a brother of Allen's betrothed, stirs up a great scandal or circulating a story that Allen is living with Bess Stokes under the same roof with his innocent daughter. The townspeople resolve to correct Allen's weak morals by running him out of town. Then, to add to his punishment, the woman he loves comes herself to warn him of their intention. Urged on by Blackman the citizens appoint a committee that calls upon Allen for an explanation, making threats of a dire nature. Allen's case seems hopeless from the sacrifices he has already made when documentary evidence is produced by Ruth Blackman from the records in a book kept by Ruth's father, who was Allen's captain during the war, exonerating him of the cowardice and desertion charged. Hon. Alexis Lemme is elected Governor, and prepares a statement telling the facts about his child. Just as it is about to be read Allen discovers that Lemme has married his (Allen's) daughter, and tears the paper into bits. Though his own political career is ended Private John Allen is thoroughly indicated in the eyes of the woman he loves. The play was mounted with new scenery by Frederick Schaefer. Mr. Hanford, in the title role, gave a performance marked by quiet ease and grace, combined with strength and vigor. Geoffrey Stein, in the character heavy part of Lem Blackman, scored strongly, and the work of Harrington Reynolds, Charles W. King, J. R. Amory, George Gaston, Alfred Hickman, Frank McNeil, Selene Johnson, Mary Van Buren, Alice Johnson, and Georgia Welles was widely praised. The dancing girl will follow, with Blanche Bates in the title role.

My Cousin, an English translation by Frank Tannehill, Jr., of Henry Meilhac's comedy, Ma Cousine, was produced at the New National Theatre last Tuesday night under the management of Henry J. Nichols, starring Mlle. Pilar-Morin. The opening performance, on account of the changes in the cast and the difficulties attending, was slow, talky, and devoid of action, which was altered by the end of the week by Joseph Humphreys, who was specially engaged. My Cousin is a typical French comedy with situations that are extremely suggestive. The company gave a good performance. Mlle. Pilar-Morin is a chic and dainty comedienne.

Way Down East opened at the New National to-night to a large audience. Phoebe Davies, Odell Williams, Forrest Robinson, Felix Haney, George Backus, Frank Lander, John Bunney, Charles McNeill, Frank Bell, Edwin W. Hoff, John H. Boyle, J. H. Davis, Bertha Tuchman, Ella Hugh Wood, Sara Stephens, Caro Gordon, Jeanne Mulard, and Pearl Evelynne repeated their successes of an earlier visit. This engagement will close the regular season at this house.

Business at the Columbia last week was enormous, S. R. O. sign having been displayed nightly. Sweet Lavender was almost perfectly presented. Charles W. King made the hit of the performance. T. Daniel Emesley left for New York Thursday on business. The part of the American, Horace Bream, was played for the remainder of the week in a most satisfactory manner by Frederick Truesdell.

Charles B. Hanford and L. Stoddard Taylor are jointly interested in the ownership of Private John Allen.

Frank Deitz is here in charge of the Pain fireworks display during the three days of the Peace Jubilee Festival.

Sam Edwards went to New York Friday to participate in the Lamb's gambol. His part in My Cousin was played by Frank Leiden, who has been secured by Manager Nichols as stage director.

The Lafayette Square Theatre is closed, Alice in Wonderland not having arrived.

William Ingersoll, of N. C. Goodwin's company, is here conferring with Willard Holcomb, of the Post, regarding a sketch for vaudeville. Thurlow Bergen, of the same company, also will be interested.

The Carroll Institute Dramatic Club gave an excellent performance of Alabama at the Lafayette Square Friday night. Edward J. Walsh, as Colonel Preston, gave a most praiseworthy impersonation.

ST. LOUIS.

At the Summer Theatres—The Lease of the Grand—Notes.
(Special to The Mirror.)

ST. LOUIS, May 22.

Malcolm Williams and Gus Weinberg's Stock co. opened its season at Uhrig's Cave last Saturday afternoon, with The Galley Slave as the bill. There has been quite a strong company engaged for the season. Besides the two managers it includes Jessamine Rodgers and Louise Closser. The performances Saturday were well given, and there was quite a good-sized audience at both performances. A number of improvements have been made in the garden by the proprietors, John and Frank McNeary.

The special engagement last week at the Olympic of Lawrence Hanley was quite well attended, and Hamlet and The Marble Heart were well given. Thursday night Mr. Hanley was ill and did not appear. Edward Emery, late of the Grand Opera House Stock company, took his place.

The Columbia closed a prosperous season Saturday night. It will remain dark, except for several special engagements, until autumn.

The Suburban, under the management of Jannopulo and Gumpertz, started in well last week. Daily matinees were given. The bill this week is quite a strong one and includes a number of the best vaudeville attractions.

Koerner's Garden opened to good business last night. Bromley and Allen are in charge. High-class vaudeville is given.

Yesterday afternoon Ernest's Pavilion at Manion Park, South St. Louis, opened for the season. The attractions this week are the Orpheus Comedy Quartette, the Rackett Brothers, Loney Haskell, Mary Lane, Scott and Wilson, Bartlett and May, and Wilson and Marsony. A good audience was in attendance.

Maurice Brennan, this season with A Romance of Coo Hollow, has arrived in the city and will remain during the summer.

Sam Taylor is doing the press work for Manion's Park.

Mattie Earle, who was engaged by Williams and Weinberg for their season at Uhrig's Cave, decided not to join, and Miss Kate Fletcher has been engaged to replace her.

Forest Park Highlands had its regular change of bill yesterday before a good audience. The benefit to the Police Relief Fund last week was a great success. There have been many improvements made in the garden. The posts have been removed, the roof raised, and the seating capacity increased.

Melville and Stetson scored a big hit at the Columbia last week in their vaudeville sketch. As Mrs. Sam Gumpertz and Mrs. Colonel Hopkins they are well known here.

J. M. Ward has been engaged by Ollie Hagan to manage the Alhambra Theatre, Chicago.

Charles P. Salisbury and Frank Tate, of the Columbia, will have a benefit next Saturday afternoon and evening.

C. E. Kohl and George Middleton were in the city last week en route to Joplin, Mo. It is said that they went there to invest in lead mines.

Nina Diva had her wardrobe attached last week while playing at the Standard. The attachment was made by some Nashville, Tenn., lawyers and was compromised.

It is reported that Sam Gumpertz, of the Imperial, and Frank Tate, of the Columbia, are negotiating for the lease of the Grand Opera House. Should the deal be put through the combinations already booked for the Imperial will go to the Grand and the Imperial will play a stock company. The lease of the Grand has thirteen years to run. It is now owned by the Tri-State Amusement Company. If Mr. Tate goes to the Grand he will still have his interest in the Columbia. Colonel J. D. Hopkins is also said to be after the Grand, and if he gets it he will run it as he did last year. W. C. HOWLAND.

BALTIMORE.

Albough Stock Continues—Gossip of Plays and Players.
(Special to The Mirror.)

BALTIMORE, May 22.

The cool weather and the large audiences at the Lyceum have led Manager John W. Albough, Jr., to change his plans as to closing for the season. The house was to have closed last Saturday night, but this evening we have another large audience witnessing the stock company, in an excellent performance of Nancy and Co. Even this week will not be the last, as Giorana is underlined for the 26th. In Nancy and Co. the company is seen at its best, and their work certainly deserves the commendation and the hearty support it receives.

The Broadway Burlesquers hold the stage of Kernan's Monumental Theatre, where a big house greeted them to-night. The company includes Le Clair and Leslie, Marie Richmond, Smith and Cook, and Dave Lewis. Next week Roeder and Crane Brothers' company.

Frank Craven, the younger son of John T. Craven, the popular comedian of the Lyceum Theatre Stock company, will be a member of that company next season.

John Flood was in the city last week, paying a visit to his daughter, Gertrude Rivers, of the Lyceum company, prior to sailing for England.

Leonora Bradley will not return to the Lyceum next season, as she has been engaged for the Murray Hill Stock company, New York. Miss Bradley will rest during the summer. HAROLD RUTLEDGE.

CINCINNATI.

Dramatic Students in Farce—Coney Island Opens Sunday—Chester Park Ditto.
(Special to The Mirror.)

CINCINNATI, May 22.

The theatrical event the past week has been confined to amateur circles. The C. S. E. Dramatic Club, under the direction of Miss Mannheimer, gave its closing performance before the Mystic Shrine, presenting two farces, An Oak in a Storm and The Snowball. The cast included Edythe Allen, Fanchon Elberhardt, Florence King, Marie Eloise Ireland, Walter S. Fromlet, Wylie Merrill, Richard Diehm, and Fred C. Loney.

The Cincinnati School of Expression will have a summer term, and in it Miss Mannheimer will have the assistance of Miriam Schaar and Miss S. J. Baumes.

The Zoological Gardens are being put in trim for the summer season. Sol Stephan will be retained as superintendent under the new regime, to the great satisfaction of the visitors at the garden.

The Coney Island season will begin next Sunday, when the Hudson and Island Queen will resume their daily trips on the river.

Chester Park will begin its vaudeville performances next Sunday, continuing until July 1, when the operatic season will begin. WILLIAM SAMPOON.

Manager Wanted

to back two well-known comedians in Farce Comedy. Good money for a hustler. Address K. M., Mirror office.

The Missouri Girl

Has Sadie and Fred Raymond in the cast.

THE MEMORIES OF A MUSICIAN.



JOHN SEBASTIAN HILLER.

John Hill, K.S.R.A.M., or, as he is professionally known on this side, John Sebastian Hiller, might be termed an operatic octopus. Not that he possessed the disagreeable qualities of that much-advertised animal, but because he has grasped so thoroughly every branch of art that is brought into use in producing music-dramas. He is, first of all, a thorough musician, capable of directing any organization of instrumentalists and able to perform himself upon anything from a kettle-drum to a pipe-organ. He is a composer, a chorus master, an operatic baritone, violin and piano soloist and an experienced stage-manager.

The MIRROR representative who called upon Mr. Hiller recently knew all of these facts, but he had not been able to solve the mystery of K.S.R.A.M. Therefore, when the musician and the reporter were comfortably seated in the former's studio, the first question asked by the latter was in regard to the five unusual and unintelligible letters.

"I fancy they are not often seen nowadays," said Mr. Hiller, "because the title, King's Scholar Royal Academy of Music, is no longer bestowed, and most of the old King's Scholars are dead. To tell you how I gained the distinction would be simply to give you an account of my early musical education, thus playing two tunes on one harp, as it were."

"Precisely what I want to hear," said the reporter.

"Very well," responded Mr. Hiller. "I was born in London and began studying music during my first spelling book era. My masters, from the beginning, were among the foremost musicians in England, and consequently I had the advantage of a good start. There is a very great deal in that, by the way."

"In 1858, when I was really only a youngster, I began my professional career as violinist in George Loder's orchestra at the Lyceum Theatre, which was then under the management of Madame Celeste. I continued my studies, to be sure, and prepared to enter the competition for the King's Scholarship at the Royal Academy. Now the principal of the academy had a nephew who expected to win the prize, and in order to keep me out of the race he offered me a position in Her Majesty's Private Band. The idea was, you understand, that I would be satisfied with the honor and the salary that the post commanded and would not strive for the scholarship. But that supposition was a mistaken one. I played in the Private Band for eight months, studying diligently all the while, and when the competition took place I appeared before the judges as a violinist and as a pianist."

"Naturally I will refrain from describing my performance, but must tell you that at its conclusion the Extraordinary Scholarship Medal was bestowed upon me, and as King's Scholar I was entitled to two years' instruction at the Royal Academy. My masters there, from 1860 to 1862, were Prosper Sainton, violinist to the Queen; Henry Blagrove, one of Spohr's most famous pupils; Potter, the teacher of harmony; Walter Mac Farren, and Sir George Mac Farren."

"You were called John Hill then, were you not?"

"Yes; that is my real name, you know. But my cousin, Weist Hill, and I were so constantly confused with each other that I added a syllable, and, as the Texans would say, went my cousin one better by calling myself Hiller."

"You retired from public life, I suppose during your two years at the Royal Academy?"

"No, indeed," replied Mr. Hiller. "I had plenty of time to play in concerts and to teach. That reminds me of my extraordinary pupil—the Hon. Geoffrey Amherst."

"The story?" demanded the reporter.

"If you like," assented the musician. "One day I received a note from the Hon. Geoffrey, in which he said that he wished to take lessons on the violin, and asked me to call, the following morning, at his rooms. When I arrived, at the appointed time, I found my pupil-elect in bed. 'You wish to become a musician,' said I, in order to begin the conversation. 'Hang musicians!' said he. 'All I want is to learn how to play the Soldiers' Chorus, from Faust, on the violin. But I must learn that perfectly, sir, and if you will buy the fiddle and the rest of the traps for me we will begin the lessons to-morrow.'"

"Now for what reason the Hon. Geoffrey Amherst wanted to learn that particular piece of music I never found out, but I do know that during the following nine weeks he took twenty-seven lessons, paying a guinea for each, and at the end of the course he could play his one tune with all the fire of an Italian virtuoso. He left England with his regiment shortly after that and I never heard of him again. I have no doubt but that he is still playing the Soldiers' Chorus before admiring friends in some remote corner of Her Majesty's domains."

"What was your next professional work, Mr. Hiller?"

"After the two years at the Royal Academy I became first violinist under Sir Michael Costa at the Italian Opera, Covent Garden. I was also the organist and pianist of the or-

chestra, and when Patti sang Marguerite for the first time, in 1864, I played the organ accompaniment to her solo. Before this, while studying at the Academy, I had been Alfred Mellin's assistant during the seasons of English opera at Covent Garden and had become well acquainted with Balfe and Vincent Wallace, whose works we produced. Many a beautiful opera was put on there that has since been forgotten. Balfe's Puritan's Daughter, The Duke's Motto and The Armourer of Nantes; Wallace's The Desert Flower, and George Mac Farren's She Stoops to Conquer are rarely heard of now, but they were very well liked then."

"In 1864 I went to Australia to become director for William Saurin Lister, at the Prince of Wales Theatre, Sydney. Lucy Escoff and Henry Squires headed the company, and our seasons in the standard operatic repertoire in Sydney and at the Prince of Wales' Opera House, Melbourne, were very pleasant and successful indeed. Altogether, I spent eight years in Sydney, directing an orchestra of forty men during the Italian opera seasons; producing comic operas, with Jennie Winston and Arthur Bell in the company; playing in concerts and teaching."

"There was a delightful effervescence about Australia at that period that I have never found elsewhere. Every one was busy and happy and successful. In 1872 I went to live in Melbourne, and while there was engaged by Arabella Goddard as violin soloist for her concert company. With that organization I made a nine months' tour of India, China, and Japan."

"In 1875 the late Ilma di Murska came to Australia, under the direction of Diego De Vivo, on a concert tour. I was engaged as a member of the party, for the trip to New Zealand, and on May 15, 1876, Madame di Murska became my wife. The following year we left New Zealand together to join the Hess Opera company at San Francisco, but, as ill luck would have it, our steamer was delayed and we reached America too late to keep our engagement."

"But Madame di Murska appeared in San Francisco at that time, did she not?"

"Yes; a number of notable singers were in the city then, and they were brought together for a special grand opera season of six weeks at the Baldwin Theatre. We were both engaged for those productions, and after the season ended we went on a concert tour through British Columbia and the North-western States."

"Our intention was to come East, appearing in the principal cities on the way. But in Virginia City, Nev., we met the Richings-Bernard Opera company, which was stranded there—and thereby hangs another story."

"It was decided, after several consultations, that our concert company and the Richings-Bernard company should join forces and proceed on the journey Eastward as a complete grand opera organization. Of course we had to open in Virginia City, as there was not enough money in the treasurer's strong box to take us to a more promising town."

"We chose Lucia di Lammermoor for the first night, called a rehearsal, and all went splendidly until Mr. Bernard sent word that the music and costumes belonged to him and that they should not be used. That was the day before the opening was to take place, and you can imagine our distress when I tell you that there was only one piano score of Lucia to be found in the town, and the nearest costumer was a thousand miles away. But the opera was presented, nevertheless, exactly as advertised. How? Well, the musicians were familiar with the music, and as for the costumes—well, we managed to create them."

"But how?" persisted the reporter.

"I suppose I shall have to tell you frankly and leave you to convey the idea delicately in your article," said Mr. Hiller, after a pause. "I went to the clothing store and bought a heavy suit of colored underclothes for every man in the company. Then I bought a few bolts of cloth for sashes and to drape the ladies with. We gave three performances with this novel equipment and I think I may say that they were artistic as well as financial successes."

"Before the fourth performance Mr. Bernard concluded to let us have the costumes and our people were properly clad from that time until the company disbanded in Denver."

"In September, 1878, I arrived in New York, and during that season and the next was with Gilmore at the Grand Opera House. The following year I went to London with Colonel Mapleson, to become the director at Her Majesty's Theatre."

"In September, 1880, I joined Henderson at the Strand Theatre, to produce Olivette. The operetta had a run of eighteen months there, and during that time I directed at the Strand, besides having the supervision of the music at the Globe Theatre."

"My next engagement was at the Avenue Theatre, where I was the musical director of the stock opera company for quite a period. I had the novel experience while there of facing an audience instead of sitting with my back to it. Our baritone lost his voice, at a very unfortunate time, and as he had no understudy I volunteered to go on—my place in the director's chair being taken by the first violinist. I got through the performance nicely enough and enjoyed it so much that I continued in the part until the baritone recovered, a month later."

"In 1883 I came here to New York to direct the production of Prince Methusalem at the Casino. This was followed by the presentation of The Princess of Trebizonde and a short trip on the road. Then I crossed the water again to conduct the orchestra of fifty-one musicians at the Empire Theatre. During my stay there I composed and produced three ballets."

"Upon returning to this country after that engagement I directed with the McCullum Opera company, the W. T. Carleton company in San Francisco, the Duff Opera company, and Arounson's Emme company. In 1888, I went to London for a season at the Gaiety, then jumped to Salt Lake City, Utah, to join the Duff company again, and in 1890 I became stage director for David Henderson. In 1891 I joined De Wolfe Hopper for the production of Wang, and remained with him as music director for seven very happy seasons."

"Last year, you remember, I went to Daly's, where I conducted the orchestra for the productions of Lili Tzee, La Poupée, The Geisha, The Circus Girl, and The Runaway Girl. I resigned the position in February—and that is the end of my story."

"Will you tell me something of your projects for the future?" asked the reporter.

"I think," replied Mr. Hiller, smiling, "that we had better leave them alone until they materialize. The best laid plans of mice and men—you know the rest. Good-bye."

THE STOCK COMPANIES.

Ralph E. Cummings and his stock company scored the greatest success of their two seasons at the Lyceum, Detroit, last week, with Trilby. The production was pronounced equal in every respect to the first offering of the play, made a few seasons ago, at the Detroit Opera House. Individual hits were made by Grace Atwell, in the title-role, Tom Ricketts as Svengali, Harry Glazier as the Laird, George Christie as Little Billee, and Mr. Cummings as Taffy. The business, in spite of James O'Neill in The Musketeers, as opposition, was the banner week of this season. Scenic Artist Lehn gave the play a superb setting, the foyer of the Cirque des Bashabazouks being the handsomest yet seen on the Lyceum stage. Mr. Cummings has completely revolutionized Detroit theatricals by the lavish manner of the productions he is giving, and at the popular scale of prices.

Willard Blackmore has retired from the Ralph E. Cummings Stock company at Detroit, and has been replaced by W. F. Canfield, a Detroit boy.

The Columbia Theatre Stock company, Newark, produced last week for the first time on any stage The Gunner's Mate, a melodrama, by William J. McKiernan and Hugh J. Gallagher, both Newarkers. The play deals with life on the ocean wave. Clement Carroll, the hero, is a gunner's mate on the cruiser New York, on board of which vessel several of the scenes take place. The story is one of considerable dramatic interest, and has a "sensational" scene where the hero is imprisoned in one of the funnels of the vessel, from which he escapes unharmed. The audiences gave their approval to the play and the company appeared to advantage. H. Coulter Brinker, Robert Neil, Frank Richardson, John Shaw, Joseph Totten, Una Abell, Avery Stone, Sadie Handy, and Juliette De Grignan had the principal roles.

Virginia Jackson has withdrawn from the Columbia Theatre Stock company. She will take a trip to California during the summer.

At the Girard Avenue Theatre, Philadelphia, last week, Virginia was presented. Special interest was aroused in the presentation, as it was so far out of the general order of plays that the company has given this season. The interpretation was highly successful, however, and crowded houses gave a fine performance. Edwin T. Emery as Iulius was a close second. George Barber's Appius also deserves special mention. Percy Cook was a good Claudius. The Virginia of Valerie Bergere was wonderfully strong and artistic. Others in the cast were Edwin Middleton, Gilbert Ely, Wilson Hummel, and William Parke. The mob scenes were well handled. The costumes, by Van Horn, and the scenery, by Walter Street, were correct in every detail. No more pretentious offering has been seen at the Girard Avenue Theatre this season. This week a revival of Carmen, with Valerie Bergere in the title-role, ends the company's season.

One of the new enterprises of the coming summer will be a stock company at the Opera House, Bangor, Me. Manager Frank Owen is having installed an electrical cooling apparatus and is making other changes in his beautiful theatre to render it more comfortable during the warm weather. A company of excellence has been engaged and will leave for Bangor June 1, where the rehearsals will be conducted. The season will open June 12, and continue eight weeks. The opening bill will be Aristocrate, followed by Jim the Penman, Diplomacy, Carmen, and others. The company will be headed by Sidney Toler and Louie Lesler.

Agnes Findlay has closed her season with The Turtle No. 1 company, and has signed with the stock company at Manhattan Beach, Denver, for the summer.

John J. Farrell is enjoying three weeks' vacation before commencing his engagement as leading man of the stock company at Hopkins Theatre, Chicago.

Smyth and Rice, having received numerous applications for the use of My Friend from India by stock companies, have decided to let the comedy to some of the stock organizations in the principal cities.

Mr. and Mrs. Thomas M. Reynolds, of the Melfert Stock company, Louisville, Ky., was presented with a handsome floral piece on the closing performance of A Gilded Fool, by the Knights of Columbus, and the Elks, of both of which orders Mr. Reynolds is a member.

Lawrence Hanley appeared for a week at the Olympic Theatre, St. Louis, in Hamlet, supported by a strong company. Mr. Hanley's Hamlet met with much approval and the Ophelia of Nellie Reed scored a decided success. The Marile Heart followed, with Hanley in the role of Raphael, and Miss Reed as Marco. On Thursday Mr. Hanley was indisposed, and Edward Emery took his part.

J. Moy Bennett, juvenile of the Woodward Stock company, Kansas City, will close with that company June 3.

Stephen Wright has signed with Bartley McCullum for his summer stock company at Cape Elizabeth, Me.

Carlton Wells has been engaged for heavies with the Murray Hill Stock company, this city, next season.

Joseph Totten received many floral offerings at the benefit tendered him at the Columbia Theatre, Newark, May 18. The S. R. O. sign did service on this occasion. The ball given after the performance was a success.

Bartley McCullum's Stock company, at Cape Elizabeth, Me., will comprise the following: Lisle Leigh, Arta Bowen, Beatrice Ingram, Genevieve Reynolds, Florence Gerald, Mabel Tallafiero, Robert Wayne, James Horne, Robert Galliard, Lynn Pratt, A. H. Stuart, George Monserat, Thomas J. Reynolds, Peter Lang, George Murray, John Carey, Ralph Howard, and Bartley McCullum.

Harry Burckhardt, who has again idolized himself with the patrons of the Forepaugh Theatre, Philadelphia, closes his engagement with the stock company June 3.

Charlotte Deane, who has established her popularity with the Montreal theatregoers by her clever work as leading lady, has signed for the Giffen Stock company, Denver, leaving for that city June 6.

A special feature of the Shubert Stock company's performance, for William C. Masson's benefit at the Bastable Theatre, Syracuse, on May 12, was the presentation of the forest scene from As You Like It, in addition to The Lottery of Love, the regular bill for the week. This gave the admirers of Sarah Truax a chance to see her as Rosalind, and by her intelligent interpretation of the role she won the warmest commendation. Last week, the final one of the company's engagement in Syracuse, Christopher, Jr., was presented. Miss Truax played Dora with her customary skill. Many regrets were expressed by the patrons at Miss Truax's departure, her excellent work during the long season having made her a pronounced favorite.

IN SUMMER PLACES.

Richard Nesmith will Summer at his home, Searsport, Maine.

Helen Guest, after a successful season, passed a few days last week in this city on her way to Boston, where she will remain at her home during the Summer.

Sara Converse will spend a part of the Summer at Larchmont.

Mr. and Mrs. O. W. Dibble (Alma Chester), having closed a most successful season of thirty-seven weeks, are now at their Summer home, Westfield, Mass.

Hilda Vernon, having closed her season with J. E. Toole, will spend the Summer in this city.

Harry M. Miller, of Wallack's Theatre, will spend the Summer at St. Hubert's Inn, in the Adirondacks.

Geneva Parker, of A Man of Mystery company, left on Saturday for Minneapolis, where she will spend the Summer.

Harry S. Hadfield, after a two years' engagement with the Miles Ideal Stock company, will spend the Summer at his home in Boston.

The Marks Brothers will Summer at their cottage, Christie's Lake, Ontario.

Rose Beaudet will leave shortly for Stockton, Cal., where she will spend a year.

Edward Donnelly, of James K. Hackett's company, is spending the Summer at Bennington, Vt.

Edmund Elton, who played I. Collier Downe in A Stranger in New York this season, will spend the Summer at Rockland, Maine, where he has laid out a fine golf course. He has signed for A Black Sheep next season.

John W. Vogel and Edwin DeCoursey will spend the Summer months abroad.

Andrew Mack will go to his Summer cottage at Onset, Mass., immediately after his Boston engagement. He is building a fine new cottage that will be ready for occupancy in July.

Walter E. Perkins is spending a week or two at Biddeford, Maine.

Maurice Hedge is visiting his Blue Grass farm in Kentucky, but will return to town in a few weeks.

Carlton Wells will spend the Summer at his home in Europe.

Mr. and Mrs. Robert T. Haines have rented a cottage at Nyack on the Hudson, where they will spend the Summer.

Evelyn Selbie having closed her season with Remember the Maine, is resting at her home at Dant, Ky.

Selma Herman and her mother will Summer at the Bevan House, Larchmont.

W. L. Horton's weekly budget from Mt. Clemens, Mich.:

The professional arrivals during the week have been Ben Cotton, Alice Montague, J. Roger West, E. D. Tyler, Effie Kamman, Dan. Crimmins, Rosa Gore, S. P. Bender.

Mr. and Mrs. John F. Byrne left for New York, and Al. H. Wilson and Fanny Bloodgood for Cleveland, on Sunday last.

"Punch" Wheeler spent a couple of days in town this week in the interest of the Elks' reunion, to be held in St. Louis in June.

The White Crook company played here May 5, giving a good performance to a very poor house.

The Monroe Casino is now open for the season, with a vaudeville entertainment. This week's bill is headed by Lottie West Symonds.

Charles A. Mason has been confined to his room by illness for the past week.

AMONG THE DRAMATISTS.

T. H. Winnett has purchased J. H. Shepard's five-act comedy-drama, The Moonshiners. The Senator's Daughter, another of Mr. Shepard's plays, has been leased by Managers McGill and Howard, of the Keystone Dramatic company.

Aubrey Boucicault and Benjamin Franklin Butler, a newspaper man of this city, have completed a dramatization of one of Dumas' romances. The locale is France and the period contemporary with Elizabeth of England. Messrs. Boucicault and Butler, who will sail for England next Wednesday, anticipate a success for this piece equalling that of the Court Scandal, which the latter wrote in collaboration with Osmond Shillingford.

Charles Francis Giblyney has written two one-act plays, In the Shadow of Magdalen, and The Kissing Bridge.

Lee Arthur, the author of We 'Uns of Tennessee, now running at the American Theatre, went to Washington last week to begin rehearsing a company in his new drama of Southern political life that is to be presented before the season's close.

OBITUARY.

Mrs. William H. H. Smith (Annabel Dudley) died on May 10 at her home in Philadelphia. She made her stage debut at the Boston Museum at a benefit tendered to Emily Mestayer, April 22, 1867, as Katty O'Shea in the play of that name. She was afterward a member of the Boston Theatre Stock company, under management of J. B. Booth, Jr., and, while in this company, married the late William H. Daly, the well-known stage-manager. She was a member of the Chestnut Street Theatre Stock company, Philadelphia, with Gemmill and Scott as managers, and her last engagement was with Byron Douglas, in The Dominie's Daughter. After Mr. Daly's death she married William H. H. Smith, a non-professional, retiring from the stage and taking up her residence in Philadelphia, where she resided until her death. Interment was made in Northwood Cemetery.

Frederick Brandeis died of heart failure, on May 14, at his home in this city, aged sixty-four years. He was born in Vienna, Austria, and came to America in 1849. When still a youth his uncommon musical talents attracted the attention of Theodore Thomas, with whom he played in many concerts. Since 1860 he had served as organist in prominent churches in this city and Brooklyn. He is survived by a widow, two sons and two daughters.

R. A. Furniss died at Barrie, Canada, May 11. The immediate cause of his death was disease of the kidneys. He made his professional debut Sept. 10, 1897, in support of Frederick A. Wilson, with whom he remained two seasons. At the time of his death he was filling an engagement with Marks Brothers' company. He was twenty-seven years of age and unmarried.

James A. Sturges died at the Post-Graduate Hospital in this city on May 21. His death was caused by paralysis, after a week of unconsciousness. The remains will be buried by the Actors' Fund.

Frank J. Rush died on May 18, in this city, of heart disease. He was born in New York in 1861, and for many years was associated with John C. Stewart in The Two Johns, impersonating one of the Johns with much success. The father of Edwin Isham, the baritone, at present abroad, died at Dunkirk, N. Y., last week. The deceased was a prominent business man in Western New York.

Michael Kearney, father of John L. and Joe Kearney, died on May 12, at his home in Dorchester, Mass.

Henry Hull, for about forty years manager of the Newport, R. I., Opera House, died recently. Mr. Hull was widely known in theatrical circles.

George V. Burbridge, former resident manager of the Park Theatre, Jacksonville, Fla., died in that city on May 12, of consumption.

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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TO CORRESPONDENTS.

Tuesday, May 30 (Memorial Day), being a legal holiday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date June 3. Correspondents are therefore requested to forward the letters that would ordinarily reach THE MIRROR on May 24, 25 and 26 a day earlier than usual.

IMPORTANT TO ADVERTISERS.

The falling of Memorial Day (May 30) on Tuesday will make it necessary for THE MIRROR to go to press on the number to bear date June 3 earlier than usual. For that reason advertisements for that number cannot be received later than 10 o'clock a.m. on Saturday, May 27.

FRANCISQUE SARCEY.

In the death of FRANCISQUE SARCEY France loses her chief dramatic critic and dramatic criticism loses perhaps the most conscientious and consistent of its modern writers.

SARCEY's eminence was naturally and legitimately achieved. Persistent application characterized by honesty of purpose will win in any field. For forty years SARCEY thought normally and wrote earnestly. He believed in the best in the theatre and propagated it. He became the oracle of the French stage, and he remained its oracle because he adhered to his principles always.

The best explanation of SARCEY's supremacy was furnished by his own epitome: "I love the theatre with so absolute a love that I sacrifice everything, even my personal friendships, and what is still more difficult, my repugnances, to the pleasure of urging the crowd to a play that seems to me good, or away from a play that seems to me bad."

Here, too, was a man who had the force to inhibit himself and inhale the larger impressions of a public—its instincts and its intuitions. The public sometimes errs. The individual often errs. The public is oftener right than the individual. Therefore public opinion survives personal opinion. SARCEY cultivated his perceptions until he saw with the general eye and his writings reflected the general sentiment. And yet for all that he was a critic in the true sense, as both friends and enemies testified. He saw merit and assisted it to vogue. He detected pretense and punctured it. The worthy in drama he recognized and furthered. The meretricious and the unworthy he as inevitably discovered and mercilessly chastised.

Simple and direct in his style, SARCEY could not depend for attention upon those characteristics of manner that in so many other critics, both French and English, for the moment attract. But while the writer who lays more stress upon the fashion of his phrases than upon their meaning might excite admiration for mere cleverness, SARCEY inspired respect for the matter of his essays. His periods were not brilliant, but his deductions were sound and his reason-

ing was logical. For years he stood in sharp contrast to the many critics of the stage who were unsound in judgment, fickle in favor, or time-serving in purpose. Integrity won him his place, and consistency retained it. Time has yet to develop his successor.

THE KING OF ROWDIES.

The tough of the slums, typified in the Bowery boy, has been held up to view as the most obnoxious and vicious of his general group. Impulsed by the peculiarly potent whisky of his locality, at times he works marvels of rowdiness. Paradoxical as it may seem, however, this tough is less vicious and less despicable than his rural prototype, who, crazed by hard cider, sometimes called "stone fence," far outdoes his city fellow in the disgusting ingenuity of his deviltry. But a greater rowdy even than either of these—in fact, the king of rowdies—is that civilized barbarian known as the college undergraduate, whose attire always parodies prevailing fashion, whose manners even in his periods of quietude are at once a reflection upon home influences and a disgrace to the educational system that assumes to lick his alleged mentality into shape, and whose playful activities translate law and order into chaos and by contrast make the howl traditional of ancient Rome a mere whisper of unrest.

The gentle practice of "hazing," the up-lifting amenities of class contests, and the pretty exercise called football surely ought to inspire in the undergraduate something quite different from that which actuates him whenever he can meet or make opportunity with superior numbers of his kind at his back to assure him victory. Upon his annual occasions the undergraduate formerly was wont to try to raise the devil in New York, the theatres usually being the scenes of his self-esteemed prowess. Of late years it has not been so, owing to the inclination of the police in large numbers to use their clubs on undergraduates as freely as they use their clubs on other rioters and inciters to riot. But the undergraduate, when thus overwhelmed and beaten into submission, is prone to wreak his revenge as soon as may be upon the solitary and somewhat peace-loving constable of the college town, where naturally the undergraduate is monarch of all he surveys.

The latest eruption of the undergraduate is perhaps the most notable ever known of the beast in this country. It happened at Princeton the other day, and it reflects great credit upon the discipline of that ancient mother of learning and maker of men. A Wild West show attempted a street parade—a peaceful, entertaining and instructive function of entertainment that drew some thousands of men, women and children out to witness it. Naturally the crowd was vitiated by some hundreds of undergraduates, who proceeded to endanger general life and limb by throwing giant firecrackers, eggs, stones and other missiles at the procession. It had been the pride of the undergraduates that their predecessors of a few years ago had in like manner disorganized a circus that had indiscreetly visited Princeton. It mattered not to these "smart" youngsters of to-day whether a dozen or more women and children might be killed as a result of the stampede of horses that their cunning caused. Luckily no person was killed in the riot that ensued.

Outnumbering the men of the Wild West show fifty to one, the young men of the college had no fear that they could not hold their own, in any event. Their cowardice was illustrated by the affair, as it usually is in such cases. But these Wild West persons of the male sex are not as a rule what the undergraduate, in his characteristic vernacular, calls "easy." In this case they handled the bolas, the lasso and other articles of offense with which the undergraduate is necessarily unfamiliar with such effect that, despite overwhelming numbers, the fracas resulted in a draw. Unfortunately, too few of the undergraduates were seriously hurt. But incidentally the general body of them at Princeton has learned a lesson the like of which the whole faculty of that institution could not inculcate.

A VERY comprehensive copyright law has been perfected in Japan. It covers theatrical plays and music, and the rights therein remain to an author during life and survive for thirty years after his death. Punishments for piracy or plagiarism are provided for by fines ranging in amounts up to \$249 for violations of the law.

By dedicating the published form of his Gloria "To the Dogs who Hissed at Naples," where the play was a remarkable failure, GABRIELLE D'ANNUNZIO would seem to be sowing the wind for any subsequent work of his that may be produced in that city.

PERSONAL.

HACKETT.—James K. Hackett was the honored guest of the Twelfth Night Club at their reception in this city last Tuesday. In a speech he said that he should ever be grateful to the club, for it had been at one of their receptions that he had first met Mrs. Hackett (Mary Manning). Lavinia Shannon and Inez Hammer received for the club last Tuesday.

MARLOWE.—Julia Marlowe will start for England during the first week in June. She has not yet definitely fixed the date of her departure.

EDWARDS.—Maze Edwards, manager of Stillman Music Hall, Plainfield, N. J., with Mrs. Edwards, sailed on the Panama and Pacific Mail steamer *Finance* last Friday for San Francisco, where they will visit Mr. Edwards' aged mother. The trip is undertaken mainly for the benefit of Mr. Edwards' health and the voyage will occupy a month. Mr. and Mrs. Edwards will return in August.

SHANNON.—Effie Shannon and Herbert Kelcey have enjoyed a highly successful and unusually long season in *The Moth and the Flame*, having opened in August and continuing until July. They will be seen in the principal Pacific Coast cities before returning to New York, and may try a new play while in San Francisco.

EBERT.—Franz Ebert has taken out naturalization papers in this city and has become a full-fledged, if rather diminutive, American citizen.

WAINWRIGHT.—Marie Wainwright will sail for London on the *Menominee* on June 3.

CLARKE.—Mr. and Mrs. Harry Corson Clarke are at the Waldorf-Astoria for a month's stay.

DRESSLER.—Marie Dressler fainted during the performance of *The Man in the Moon*, at the New York, last Wednesday. She was able to resume her part on Thursday.

HERNE.—James A. Herne has been engaged by the Liebler Company to direct their production of Israel Zangwill's *Children of the Ghetto* next season. The play will be produced on Sept. 18 at the National Theatre, Washington, opening at the Herald Square Theatre, in this city, on Oct. 16.

BLACKWOOD.—John H. Blackwood, formerly press representative of Francis Wilson, has been appointed private secretary to the Director of the Twelfth Census.

ANDREWS.—Elizabeth Andrews of the Forrest Home suffered a slight illness last week, but is now rapidly recovering.

INGHAM.—Hannah May Ingham has left town for a rest in Indiana, and will spend her vacation there and in Michigan, visiting the lakes and Chicago.

ROE.—Bassett Roe has been engaged by George Alexander for *In Days of Old* at the St. James' Theatre London.

DROUET.—Robert Drouet owing to need of rest after an arduous season has been compelled to cancel his Summer engagement at Manhattan Beach Denver Col. At the end of his engagement in *We Uns of Tennessee* Mr. and Mrs. Drouet will spend the Summer in the Adirondacks and next season Mr. Drouet will be seen as John Storm in *The Christian with Viola Allen*.

KLEIN.—Charles Klein and family and Alfred Klein are to sail on the steamship *Menominee* June 3 for London.

MITCHELL.—Mason Mitchell has just closed a contract with Major James B. Jond to begin a lecture tour in October. Mr. Mitchell will have two lectures, illustrated by colored dissolving views of Santiago and its environs and Samoa. He will sail on Aug. 4 for Samoa to secure views and material.

WALLIS.—The betrothal of Gladys Wallis and Samuel Insull, a Chicago millionaire, has been announced. The wedding will occur probably during the Summer.

IBSEN.—Henrik Ibsen's play, *The Feast of Solhaug*, has been made into an opera, the author assisting in the adaptation.

BEAUDET.—Louise Beaudet will sail for England on the *St. Louis* May 24.

NEVILLE.—Juliette Neville, seen here in *The Gaiety Girl* and *In Town*, has been engaged to appear in a new operetta at the Folies Dramatiques, Paris.

ALLEN.—Edith Marie Allen, daughter of Mr. and Mrs. C. Leslie Allen and sister of Viola Allen, will be married in this city on June 14 to Albert Percival Hall, of Chicago. Viola Allen will be the maid of honor.

IRVING.—Sir Henry Irving has recovered from his attack of influenza and expects to reappear at the London Lyceum on Thursday.

SOTHERN.—Mr. and Mrs. E. H. Sothern have taken passage for London on the *Fuerst Bismarck*, sailing June 1.

DREW.—John Drew will be seen here next season in Haddon Chambers' new play, *The Tyranny of Tears*, which Charles Wyndham has presented with unqualified success in London. Mr. Chambers may come hither to see the production.

BERNHARDT.—Sarah Bernhardt's production of *Hamlet* at her theatre in Paris is said to have been a brilliant success. An account of the performance of the star declares: "Her black costume and blond hair gave the appearance of a youthful Hamlet. The advice to the players was splendidly rendered, the display of grief in the grave scene was wonderful and the duel scene admirable."

CLAYTON.—Estelle Clayton will sail to-day (Tuesday) on the *Servia* for London, where she will arrange for the production of two of her operas.

THE DEATH OF MARY TIMBERMANN.



Mary Timmermann died suddenly at the Sturtevant House, in this city, on May 17, of heart failure. Miss Timmermann, after taking a Turkish bath, returned to the hotel and, while ascending the stairway, dropped dead.

Miss Timmermann was thirty-five years of age and her home was at Keokuk, Ia., where as a girl she engaged in newspaper work and magazine writing. At length she appeared as a professional reader and attracted the attention of James E. Murdoch, who gave her a stage training. Her debut as an actress was made as Lady Anne to the Richard III. of the late Thomas W. Keene. Her first appearance in this city occurred on Sept. 16, 1889, at the Grand Opera House as *Scarlotte* in *Paul Kaurar*, in which play she was seen here a year later as *Olga*. She had played a great variety of responsible roles in classical, melodramatic and stock work, and was esteemed as a most intelligent, competent and painstaking actress. She was long a highly valued member of Mr. Keene's company, and had appeared with much success in support of Clara Morris, Janussek, Frank Mayo, Robert Mantell, Helen Barry, and other representative stars, besides scoring a pronounced hit as *Lady Brandon* in *The Power of Gold*.

During the season just ended she was a member of the MacLean-Tyler-Hanford company, and her last appearance was with this combination at the Herald Square Theatre, New York, a few weeks ago, when she was seen as *Lady Capulet* in *Romeo and Juliet*, *Emilia* in *Othello*, *Nerissa* in *The Merchant of Venice*, and *Calpurnia* in *Julius Caesar*. She was a prominent member of the Professional Woman's League, and was to have played in their performance at the Broadway Theatre on Thursday.

The remains were sent to Miss Timmermann's late home in Keokuk, Ia., where funeral services were held on Sunday.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

INQUISITIVE, New York: Fatmah Diard in private life is Mrs. J. J. Jaxon.

S. L. M., New York city: The name of the horse mentioned in Lord and Lady Algy is, we believe, "Flickamaroo."

M. D. K., New Rochelle, N. Y.: Write to Mrs. Ettie Henderson, the author of *Almost a Life*, at West End, N. Y.

J. W.: Some current plays are published, but more are not. Those obtainable may be secured through Samuel French, 24 West Twenty-second Street, New York city.

MELODRAMA: "When was *The Lights of London* first produced?" On Sept. 10, 1881, at the Princess Theatre, London, by Wilson Barrett, who played Harold Armitage.

E. KENDALL, Chicago: Reports of the doing at the various parks in the West appear in THE MIRROR every week. It is impossible to tell just now how many parks will be open this Summer.

N. M., Brooklyn: Julia Marlowe first appeared as a star at New London, Conn., on April 25, 1887, as *Parthenia* in *Ingomar*. She first played Juliet at the Star Theatre in this city on Dec. 12, 1887.

V. T., Philadelphia: "Will you name some of the more noted English actresses that have appeared as Juliet?" George Anne Bellamy, Mrs. Siddons, Frances Ann Kemble, Helen Faucit, Miss Swanborough, Mrs. Herman Vezin, Caroline Heath, Kate Bateman, Mary Frances Scott-Siddons, Kate Terry, Lillian Adelaide Neilson, Mrs. Kendal.

H. P. P., Chicago: The American tour of Rachel, the great French tragedienne, is said to have been undertaken under peculiar circumstances. Rachel had been made jealous by the great success in Paris of Ristori, and determined to visit this country after her brother, Raphael Felix, had promised her 1,200,000 francs for a tour of eighteen months. His cupidty had been excited by the great gains of Jenny Lind in America, her receipts having been nearly \$340,000 for thirty-eight concerts in New York and Boston. Rachel was not a success here, and it was said that the venture lost money. Moreover, she took a cold in New York that developed consumption, from which she died at Cannes, France, Jan. 5, 1858. Her last appearance on any stage was at Charleston, S. C., on Dec. 17, 1855.

PARALLEL, New York: "Was not the drama *The Lyons Mail* founded on fact?" Yes. On April 27, 1794, the mail going from Paris to Lyons was stopped and robbed by four persons on horseback, and the postilion and courier were murdered. A young man of good fortune and in a respectable position was arrested as one of the murderers. His name was Lesurques, and he was identified by nine persons as one of the guilty. All efforts to save him were in vain, and he was executed, protesting his innocence to the last. He had proved an alibi, and the mistress of the true criminal, Dubosc, swore that the latter, and not Lesurques, was the murderer. Years afterward Dubosc was arrested for another crime. Confronted with the witnesses who had testified that Lesurques was guilty, they admitted that the remarkable resemblance between the men had misled them, and that now they were convinced that Dubosc was the guilty man. The most extraordinary feature of the case was the fact that Lesurques, like Dubosc, had a scar on the forehead and another on the hand. These scars led to the conviction of Lesurques.

THE USHER.



The death of Francisque Sarcey, the famous critic, is a serious loss, not only to the French stage, whose best interests he cherished so ably, but also to the whole world of dramatic criticism, for his influence was far reaching.

There is no dramatic critic in Europe or America whose position is parallel to that which Sarcey occupied in France. He was consistent, honest, just in judgment, and his opinions carried more weight with public and artists than those of any of his contemporaries. Indeed, the fate of many a play has been known to rest upon his verdict.

Although generous in commendation and dispassionate in censure, Sarcey frequently aroused the ire of prominent actors. Coquelin, for instance, flattered and fawned upon him when the critic praised one of his impersonations, but he raged against Sarcey when the feuilletonist impartially condemned him in another role. This did not anger Sarcey—it amused him, and he lectured Coquelin good naturedly on his inconsistency.

The last of Sarcey's articles (in *Le Temps* of May 1) concludes with some observations on a letter from Coquelin, in which the actor hurls at the writer, who did not like his performance of Napoleon in *Plus Que Reine*, the assertion that on the day the adverse criticism appeared in *Le Temps* the receipts of the play were the largest of any theatre in Paris—\$1,547.

Sarcey said that in these circumstances he could not understand Coquelin's anger. The large receipts convinced the actor that *Plus Que Reine* is a masterpiece; why, then, should he be disturbed by Sarcey's "one poor, little discordant note?"

"Ah! friend Coquelin," continued the critic, "I have passed my life in a struggle against the public. For fifty years I have made campaign after campaign against the verdicts of the public when it has seemed to me that they have not been justified by the merit of the work, or of the man. I have ended sometimes by being right."

We often hear the same argument that Coquelin uses over here. "The critic is wrong—the box-office proves it!" is a stereotyped exclamation. And yet one critic who knows what he is writing about can disturb the peace of mind of an actor or a manager by telling the simple truth about a performance in the face of a popular success to an extent that cannot be allayed by the gush of the ignorant or the venal. Have we not seen a notable illustration of this in New York within a fortnight?

The real trouble is that the actor or the manager is not always entirely happy when the crowd flocks in—particularly the one or the other who knows that meretriciousness and mediocrity in art and management, although pecuniarily successful occasionally, cannot throw dust in the eyes of the sound and sane minded reviewer.

If the cablers are to be believed, Sarah Bernhardt has made a great success as Hamlet, the Parisian first-nighters receiving her interpretation with enthusiasm.

The Dane has been played by many noted actresses in the past, but no feminine representation of the complex character has met with lasting favor or left a deep impression upon the pages of theatrical history.

The assumption of Hamlet by a woman is, in point of fact, as incongruous as would be the interpretation of Juliet by a man. Despite the subjective quality of the role, it demands above all virility. How can this be furnished by any actress, however skillful and endowed with dramatic power?

French ideas of Shakespeare—whether expressed by Taine, Hugo or Brunetiere—are totally opposed to Anglo-Saxon standards, and French actors have found the same difficulty in rendering his plays as French writers have met in translating them.

If Bernhardt has triumphed as Hamlet in the opinions of Paris critics and spectators, it does not necessarily follow that she has given to the stage a valuable interpretation from the English-point of view, which is the only logical one in such a connection.

Clement Scott recently announced his withdrawal from the London *Daily Telegraph*, declaring that he would cease to write dramatic criticisms. There were some skeptics who doubted the sincerity of Mr. Scott's declaration at the time, believing he would not be able to turn his back upon the work that had occupied the greater part of his career.

But the incredulous persons in question evi-

dently wronged Mr. Scott, as any one who reads his signed letters in the Sunday *Herald* must believe.

These communications are remarkable for their avoidance of critical observations and their strict adherence to promoting the affairs of one American manager.

I do not know whether or not this indicates that Mr. Scott has established an international press-work agency, but, if so, he is to be congratulated on the prominence of his achievement and the excellence of his medium.

MISS GALLATIN SUCCEEDS MISS SELIGMAN.

Alberta Gallatin, who was chosen this Spring by Henry Miller to play Ophelia to his Hamlet, has accepted an offer from Manager R. L. Giffen for his Summer season in Denver to succeed Minnie Seligman. Virginia Harned's role of Julie de Varion in *An Enemy to the King* has been chosen for Miss Gallatin's Denver debut at the Tabor Grand. Miss Gallatin has forged to the front in the last two seasons with notable rapidity, and her valuable services seem to be continually in demand. In speaking of her going from one excellent engagement to another, a prominent newspaper man recently remarked: "To begin with, Alberta Gallatin is a beautiful actress who can act remarkably well. Her personality on and off the stage is charming and her manner is distinguished. She is accomplished, intellectual and well informed and endowed with a highly artistic temperament. Above all things she is womanly and gracious. She has supported several of the best stars in the country, and played everything, from *Rosalind to Carmen*." Miss Gallatin's predecessors last Summer in the position she now assumes were



ALBERTA GALLATIN.

Blanche Walsh and Amelia Bingham. The court wig and large Gainsborough hat in the accompanying half-tone shows her individuality to marked advantage.

BUSINESS IN THE NORTHWEST.

The theatrical bulletin and circular issued lately by Oscar Vanderbilt, city passenger agent at St. Paul of the Northern Pacific Railway, shows that every company that toured the Northern Pacific circuit this season played to profitable business. There are seventy-one companies on the list, nearly all of them high-class, and the receipts at various towns are given. The figures prove that the territory is very good for good attractions, and there seems to have been money to spare for some inferior ones. Mr. Vanderbilt believes that next season will be equally favorable for theatrical enterprise in his part of the country, and he has already booked a number of strong organizations over his circuit for the coming Autumn and Winter.

ROSENTHAL BUYS DEAR OLD CHARLEY.

J. J. Rosenthal has secured the American rights to Charles Brookfield's newest comedy, *Dear Old Charley*, and will produce it late in August in Chicago. At that time it will also have its initial London performance. George C. Boniface and George Ober will be featured in the new farce, and Kathryn Osterman will play the principal female role.

THE NEW PROVIDENCE THEATRE.

Manager A. A. Spitz, whose New Empire Theatre in Providence, R. I., is rapidly building, was in town last week contracting for scenery and other appointments, and arranging details for his first season in that house.

"I expect to open the New Empire about Sept. 4," said Mr. Spitz to a *Mirror* man. "In many respects my new theatre will have no superior in New England. It will be a ground-floor house, will seat between 1,700 and 1,800, and will have entrances on two streets, the main approach being on Westminster Street. The stage of the New Empire will be the largest, with the exception of that of the Boston Theatre, in New England, and there is no modern appliance of utility that will not be found on it. We have departed from the conventional style of interior decoration, and will use silver and blue instead of the usual white and gold. The seating arrangements will be of the best and most novel designs. We have a new tilting chair for the orchestra, and also a new style for upstairs. There are twelve private boxes, six on each side, but these also will be novel in that any two may be thrown together, making it convenient to accommodate large parties. We are taking special pains with the accommodations for women. There will be several rooms devoted to their comfort. In a ladies' parlor there will be a fine music box, books, bric-a-brac, statuary, etc. And the separate rooms for men will also be fitted for comfort and convenience. They will include smoking and sitting rooms. The new blower ventilating system will be used, and we shall have our own electric lighting plant.

"In order that the stage shall be managed in a first-class manner I have engaged Charley Dunlap, who is too well known to require an introduction, and he will have his own force

GOSSIP OF THE TOWN



Above is an excellent likeness of Jane Corcoran, whose performance of *Tennessee* in Arthur C. Aiston's production of *Tennessee's Pardon* has won for her unstinted praise from the critics in every section of the country. Miss Corcoran has played the part for three seasons. She has been likened to Maude Adams by many prominent critics, one of them referring to her in this way: "Jane Corcoran, as *Tennessee* Kent, from the moment she steps on the stage is the idol of all. There is a suggestion of Maude Adams about Miss Corcoran's acting, and her idea of the character of the heroine is tender and poetic." Miss Corcoran will return to the city immediately upon the termination of the company's season.

Pearl Evelynne has been transferred from the cast of *Mill Fifi* to that of *Way Down East*, succeeding Louise Galloway.

An orchestra rehearsal of Charles Bradley and J. Henry McLellan's new musical comedy, *The Regatta Girl*, was given last Wednesday at the Casino.

Everett King and his company are in Newfoundland.

Edward T. Spears' Comedy company, after playing ninety-eight consecutive weeks, have begun a Summer season in Canada, the company including Marie Malten, Kitty Walsh, Florence Malten, Baby Maria, Normond Gilbert, Robert McClay, Thomas H. Walsh, Fred C. Chauncy, Frank Claton, Harry Nelson, Walter Warren, William Krepper, Laurence McKenzie, and John Spear.

The annual convention of the National Alliance of Theatrical Stage Employees of the United States and Canada will occur at Richfield Hall, Cincinnati, O., on June 19. The convention will be in charge of Cincinnati Local 5, with John J. Somers as chairman and W. F. Cummings secretary.

Sager Berry, of Jacob Litt's Shenandoah company, was found guilty, in the Court of Special Sessions last week, of cruelty to one of the horses in the production at the Broadway Theatre. Sentence was suspended.

Joshua Simpkins closed its indoor season at Nashua, N. H., May 17, and will continue under canvas for the Summer.

W. B. Yates' poetic play, *The Countess Cathleen*, was produced in Dublin on May 8 by the Irish Literary Theatre.

George Almontie will hereafter be known professionally as Maurice McMahon.

The roster of the Doree-Crawford company, presenting *The Temptress*, is as follows: Ernest Crawford, manager; Nadage Doree, William Richards, Roy F. Richards, Charles A. Goettler, Marie Morton, Beatrice Golden, and Jessie Griswold.

Jacob Litt has decided not to produce an adaptation of Jean Richepin's *Le Chemineau*, played by Beerbohm Tree, under the title of *Ragged Robin*, as he does not consider that the play contains the elements of success.

C. L. Herbert and Marie Strief, both of Roskam's Players, were married at Carrollton, Mo., May 11.

Grant Parish will direct the amusements and publicity of Glen Echo, Washington, D. C., this Summer. Mr. Parish is the representative of the Boston owners, who contemplate expending a quarter of a million dollars on the resort. The Baltimore and Washington Transit Company is also interested in the enterprise.

Blanche Lamore is reported to have been drowned in the wreck of a sloop yacht off the Alaskan coast recently.

John W. Isham filed a petition in bankruptcy last Friday, with liabilities of \$14,001, and no secured assets.

John W. Vogel will send out next season John W. Vogel and Arthur Deming's *Big Minstrels*, with fifty people and two special cars. Edwin DeCoursey has been re-engaged by Mr. Vogel as general director, and Harry Penny-packer will be general agent.

Verner Charges closed recently with the Joseph Jefferson company and returned to New York. He has been engaged to rejoin Mr. Jefferson for next season.

Frank L. Sylvester and Clara Everett, of Otis Skinner's company, were married in Chicago on Friday.

Charles J. Gebest has brought suit against Dunne and Ryley for \$25,000 for alleged infringement of copyright on certain songs of his that were used, it is contended, in *By the Sea* and *Sea Waves*.

Robert Leeland has made a very favorable impression in the leading part in *Knobs o' Tennessee*.

W. L. Grove, advance agent of *Knobs o' Tennessee*, will close with that company in Chicago this week.

The Hall Winters company will open its next Season in August with a new repertoire.

Charles Haystead will again manage *Remember the Maine* next season. The opening date is at Peoria, Ill., Aug. 27.

ACTORS' SOCIETY NOMINATIONS.

At the preliminary meeting of the Actors' Society of America, held on May 16 at the Berkeley Lyceum, in this city, the following names were placed in nomination for directors: R. F. Mackay, Mary Shaw, Verner Charges, George Barr, Charles G. Craig, Sadie Stringham, Lena Mervane, James O. Barrows, Marguerite St. John, Sheridan Block, Marion P. Clifton, Charles B. Poor, J. A. Bass, and J. L. Saphore.

CURRENT AMUSEMENTS.

Week Ending May 27.

New York.

METROPOLITAN (Third Ave. and 142d St.), Closed.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), THE MERRY WIDOWS.
HARLEM OPERA HOUSE (125th St. bet. Seventh Ave.), OLGA NETHERSOLE IN REPERTOIRE.
HARLEM MUSIC HALL (125th St. bet. Seventh Ave., VAUDEVILLE.
COLONY (125th St. bet. Lexington Ave.), TOO MUCH JOHNSON.
THE PALACE (58th St. bet. Lex. and Third Aves.), CON TINUOUS VAUDEVILLE—1:30 to 1:50 P. M.
CARNEGIE HALL (Seventh Ave. and 72d St.), FAREWELL WATER PIANO RECITAL—Mon. Aft., May 22.
THE NEW YORK (Broadway and 45th St.), THE MAN IN THE MOON—2:30 to 3:15 Times.
THE VICTORIA (Seventh Ave. and 42d St.), A REIGN OF ERROR—2:30 to 3:15 Times.
AMERICAN (Eighth Ave., 45d and 41st Sts.), WE'UNS OF TENNESSEE—2:30 to 3:15 Times.
MURRAY HILL (Lexington Ave. and 41st St.), Closed.
BROADWAY (Broadway and 41st St.), SHENANDOAH—2:30 to 3:15 Times.
EMPIRE (Broadway and 40th St.), HIS EXCELLENCY THE GOVERNOR—2:30 to 3:15 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.
THE CASINO (Broadway and 39th St.), FRANCIS WILSON AND LILLIAN RUSSELL IN "THE ARABIAN GIRL."
KNICKERBOCKER (Broadway and 39th St.), AN ARABIAN GIRL—2:30 to 3:15 Times.
GARRICK (52d St. bet. Sixth Ave.), MRS. LESLIE CARTER IN "ZAZA"—2:30 to 3:15 Times.
KOSTER & BIAL'S (145-149 West 34th St.), VAUDEVILLE.
MANHATTAN (125-127 Broadway), Closed.
THIRD AVENUE (Third Ave. and 31st St.), Closed.
BLIOT (122 Broadway), Closed.
WALLACK'S (Broadway and 30th St.), MY COUSIN—1 to 8 Times.
DALY'S (Broadway and 30th St.), THE GREAT RUBY—1:30 to 2:15 Times.
WEBER & FIELDS' (Broadway and 29th St.), CATHERINE TRAVEL—1:30 to 2:15 Times; HELTER SKELTER—2:30 to 3:15 Times.
SAM T. JACK'S (Broadway and 29th St.), Closed.
FIFTH AVENUE (Broadway and 29th St.), DR. WOLF HOPPER IN "THE CHARLATAN"—1:30 to 2:15 Times.
THE GARDEN (Madison Ave. and 27th St.), Closed.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 20th and 27th Sts.), ELECTRIC SHOW.
MINER'S (312-314 Eighth Ave.), BURLESQUE.
MADISON SQUARE (24th St. bet. Broadway), Closed.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed.
EDEN MUSIC (23d St. bet. Sixth Ave.), FIGURES IN WAX—CONCRETE AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 P. M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), STUART ROBSON IN "THE MEDDLER."
IRVING PLACE (Southwest cor. 15th St.), Closed.
FOURTEENTH ST. (14th St. bet. Sixth Ave.), Closed.
KEITH'S (East 14th St. bet. Broadway), CONTINUOUS VAUDEVILLE—12:30 P. M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), THE KING OF THE OPIUM RING—1:30 to 2:15 Times.
TONY PASTOR'S (Tammam Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (132-132 East 14th St.), THE AMERICAN BURLESQUE.
STAR (Broadway and 13th St.), GETTYSBURG.
GERMANIA (145 East 5th St.), GERMAN COMEDY.
LONDON (285-287 Bowery), TOM MCINTOSH'S COMPANY.
PEOPLE'S (199-201 Bowery), Closed.
MINER'S (105-109 Bowery), THE HOT AIR CLUB.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), Closed.

Brooklyn.

ACADEMY OF MUSIC (178 to 194 Montague St.), Closed.
PARK (383 Fulton St.), Closed.
MYDE & BRENNAN'S (340-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), Closed.
GRAND OPERA HOUSE (Elm Pl. bet. Fulton St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
THE AMPHION (451-453 Bedford Ave.), Closed.
STAR (281-283 St. bet. Fulton St.), ROSE STYELL'S LONDON BELLES.
EMPIRE (101-103 South 6th St.), Closed.
COLUMBIA (Washington, Tillary and Adams Sts.), MAUDE ADAMS IN "ROMEO AND JULIET"—May 26 and 27.
GAYEY (Broadway and Middleton St.), Closed.
LYCEUM (Montrose Ave. and Leonard St.), Closed.
BIJOU (Smith and Livingston Sts.), Closed.
MONTAGE (355-357 Fulton St.), CASTLE SQUARE OPERA COMPANY IN "ROMEO AND JULIET."
MUSIC HALL (Fulton St. and Alabama Ave.), THE REAL WIDOW BROWN.

AT THE THEATRES.

Wallack's—My Cousin.

Comedy in three acts, adapted by Frank Tannehill, Jr., from the French of Henri Meilhac. Produced May 22.

Baron La Hutte	Theodore Babcock
Champsourcier	Samuel Edwards
Gaston	Earl Brown
Pierre	Charles E. Parsons
Victorine Champsourcier	Lida McMillan
Madame Berlaudet	Matilda Cottrelly
Baroness La Hutte	Beryl Hope
Rosalie	Bertha Dowling
Marie	Eva Wescott
Riquette	Pilar-Morin

After varied business difficulties and a week in Washington, where it was cordially and earnestly condemned, Frank Tannehill, Jr.'s adaptation of Henri Meilhac's comedy, *Ma Cousine*, that Rejane used to play, was presented before a large and curious gathering at Wallack's Theatre last evening, under title of *My Cousin*. Mlle. Pilar-Morin appeared in a stellar capacity, and won a hearty reception from those who recalled her delightful pantomime long ago in *L'Enfant Prodiges* and subsequently in lesser productions, as well as in certain pantomimic representations which brought down the interference of the police.

The story of *My Cousin* is about the Baron Raoul La Hutte, who leaves his spouse to compromise the wife of a friend. Divining his intent, the Baroness summons the assistance of Riquette, an actress—a Parisian actress—to foil the purpose of the bold bad Baron, which end is accomplished by the actress enticing the errant one through her own allurements and with the approval of the Baroness. But the wife quite realizes that there is an element of dangerous uncertainty in the experiment. The actress, realizing the hazard much less, goes blindly in to win at all cost, and reaps a whirlwind of woe. Many complications, involving numerous others, set in, and matters are at length smoothed over only by the actress' avowal of a relationship to the precious Raoul which is regarded as some manner of extenuation for the proceedings.

The story of itself may appear more or less innocuous, but it offers obvious possibilities, no one of which has been overlooked by the playwright, so far as discolored dialogue goes. The production is a plain out and out bid for a share of the morbid patronage that is supposed to be waiting for the drama that is of the French Frenchy. But it is hard to believe that there will be any overwhelming popular clamor to see a play so boldly broad and so insufferably stupid as *My Cousin*. If, as has been hinted by eminent ethnologists, the Parisians are the chosen people of the Devil, it is only fair to them to presume that Meilhac's original must have shown some cleverness of line or situation. The adaptation at Wallack's, however, is lifeless, draggy, weak in characterization, often absurd. The audience regarded it for much of the time in mute astonishment. There is no excuse for the excitement of prurient curiosity by dwelling upon the immorality of the contrivance when the whole fabric merits only condemnation as hopelessly bad from a dramatic standpoint.

Pilar-Morin proved that she is a better player of pantomime than of speaking roles. Very expressive she is in gesture and in facial play, but long experience in dumb roles seems to have led her to emphasize these elements far more than is always necessary when words are along to help. Her voice, too, is very

light. Matilda Cottrelly—so the programme spelled her first name—played one of the apparently inevitable manicure persons with her accustomed skill. Beryl Hope and Lida McMillan strove courageously and with much personal credit as two unhappy wives.

Theodore Babcock played acceptably as Raoul. Samuel Edwards gave a neat sketch of a despicable old *roue*. Earl Brown was excellent as an enthusiastic but misguided young man, and lesser roles were acted carefully by Charles E. Parsons, Bertha Dowling, and Eva Wescott.

The scenery and the stage-management both might be vastly bettered.

Broadway—The Musketeers.

Play in five acts by Paul Kester. Revived May 18.

King Louis XIII	Ethel Winthrop
Cardinal Richelieu	Marie Wainwright
Duke of Buckingham	Grace Huntington
Captain De Treville	Frances R. Haswin
Count De Rochefort	Pauline Willard
Athos	Engel Sumner
Porthos	Jeannie Winston
Aramis	Marguerite St. John
D'Artagnan	Maude Banks
Bonacieux	Sarah McVicker
Captain La Tour	Marie Addison
Jacques	Julia Ralph
Captain De Jussac	Annie Thornton
A Page	Elizabeth Aldrich
A Page	Elma Smith
Anne of Austria	Gertrude Dawes
Lady De Winter	Mary Hampton
Constance	Maida Craigen
	Bijon Fernandez

For their annual benefit, held at the Broadway Theatre last Thursday afternoon, the Professional Woman's League presented Paul Kester's version of *The Three Musketeers*, under the title of *The Musketeers*, with a cast composed entirely of representatives of the gentler sex. The novelty of the performance, combined with the worthiness of the cause, drew a good audience, in which were many well-known stage folk. Much interest was manifested in the Leaguers' doffing of their skirts in favor of the doublet and hose and broadsword of the swashbuckler. Each fair musketeer received hearty applause as she entered, and curtain calls were numerous after each act.

Probably many in the audience had anticipated witnessing something akin to burlesque. They were disappointed. The performance was a surprisingly good one, and all the participants deserve praise for their earnest efforts and for the excellent results they achieved. Of course there were some incongruities. It was a bit disconcerting to hear Richelieu speak in a high soprano voice, and to see a file of the king's musketeers or the cardinal's guards tramp in with steps that were mincing instead of military, but these little details were redeemed by the general excellence of the work of the entire cast.

That bold Gascon, D'Artagnan, was played by Maude Banks, who won an emphatic success. Her D'Artagnan had all the necessary vigor, spirit and bravado, and the masculinity of the character was maintained with scarcely a lapse. Furthermore, Miss Banks presented a lithe, boyish appearance well in keeping with the role. A capital Porthos was Jeannie Winston. Her bearing and action were thoroughly satisfactory, and she played with noticeable ease. Ethel Winthrop as King Louis XIII. suffers not at all by comparison with those of the opposite sex that have played the part here this season. Her work was meritorious from every standpoint, but its chief characteristics were repose, dignity and excellent delivery. Sarah McVicker in the comely part of Bonacieux made a genuine hit. In acting and make-up it was a character sketch of unusual merit. To these four, Miss Banks, Miss Winston, Miss Winthrop, and Miss McVicker, can be credited the honors of the performance.

Marie Wainwright's enactment of Cardinal Richelieu was excellent, but its effect was marred by the high key of her voice. Grace Huntington seemed self-conscious and ill at ease as Buckingham. Frances R. Haswin was effective as Captain De Treville. Athos was intelligently and carefully played by Engel Sumner. Pauline Willard was an acceptable Count De Rochefort, and Marguerite St. John a rather feminine Aramis. Julia Ralph was prominent in the small part of Jackson. Minor male roles were taken with good effect by Marie Addison, Annie Thornton, Elma Smith, and Gertrude Dawes.

The female parts were also in good hands. Maida Craigen gave a skillfully executed portrayal of Lady De Winter. Mary Hampton as Anne of Austria had truly queenly carriage and grace, and was sympathetic and effective in action. Particularly good work was done by Bijon Fernandez as Constance. She played with excellent judgment and gave the part a very successful rendition.

Finally, praise for Mrs. E. L. Fernandez, who had the entire production in charge, and for Stage-Manager William Redmund, should not be omitted.

During an entr'acte "Aunt" Louisa Eldridge came before the curtain and made a pleasant little speech, in which, in the name of the League, she thanked every one that had aided the production. In response to long continued applause and calls, Miss Banks and Mrs. Fernandez also came out and bowed.

Altogether, it was a great day for the P. W. L.

Grand—The Meddler.

The presentation of *The Meddler* at the Grand Opera House last evening attracted a good audience. Apparently a great many persons who missed seeing the comedy when it was played at Wallack's in September, took advantage of the second New York presentation to laugh with and at Stuart Robson and his company.

In the role of Francis Eli, Mr. Robson displayed all of the peculiarities of voice and manner that have made for his popularity. Marie Burroughs, in the trying part of Mrs. Bancroft, is attractive always and dramatic whenever her lines permitted her to be. The part affords little opportunity for more than a graceful performance.

The complex villain of the comedy, Mr. Chandler, is admirably played by Edwin Holt. Gertrude Perry repeats her success in the role of Bessie, and Mrs. Robson plays the congenial part of Mrs. Porter effectively. Frank C. Bangs, who succeeded Theodore Hamilton in the role of Captain Oliphant, gives a dignified yet a delightfully humorous impersonation. Harold Russell is all that could be desired as Mr. Bancroft.

Ida Van Cortlandt as Mrs. Oliphant plays a rather thankless part in a pleasing manner, and in the last act arises to the one opportunity given her by the lines. The other parts are in good hands.

Star—Gettysburg.

Gettysburg, the popular war drama, is this week's attraction at the Star Theatre. It drew a good audience, and pleased, as it has on its frequent previous presentations in this city. The company which gave the play a satisfactory interpretation, included George Monseratt, Frank G. Campbell, James E. Zahner, Louis Griffin, Mamie Johnstone, Claire McDowell, and Gabriella McKean. Paul Gilmore, in *The Musketeers*, will be next week's bill.

Columbus—Too Much Johnson.

William Gillette's popular and successful farce, *Too Much Johnson*, with Wright Huntington as the mendacious and highly original Augustus Billings, kept a large audience at the Columbus laughing last night. A company of well-known players interpret the farce, and the original scenery and effects are used.

At Other Playhouses.

BROADWAY.—Shenandoah began the final week of its run last night.

ACADEMY.—The King of the Opium Ring will probably be the attraction here for weeks to come, as its success is beyond question.

CASINO.—Francis Wilson, Lillian Russell, and Thomas Q. Seabrooke began the second week of the *Erminie* revival last night before a large audience.

HERALD SQUARE.—An Arabian Girl continues to good business and is being constantly improved by the addition of novel features.

EMPIRE.—His Excellency the Governor was transferred last night to this theatre from the Lyceum.

GARRICK.—Mrs. Leslie Carter in *Zaza* began her twentieth week last night.

DALY'S.—The Great Ruby is still the cause of many adventures on the stage, and of much enthusiasm in the auditorium at this theatre.

FIFTH AVENUE.—De Wolf Hopper in *The Charlatan* continues to attract and please large audiences.

NEW YORK.—The Man in the Moon has added several new features to his spectacular attraction.

AMERICAN.—We'Uns of Tennessee has been very greatly improved since its first performance by judicious cutting and careful revision. The play is more cordially received as each of these alterations is made. On Saturday night the engagement and the theatre will close for the season.

HARLEM OPERA HOUSE.—Olga Nethersole last night began an engagement here in *The Profligate*, in which Marie Burroughs starred in this country some seasons ago. Note of the performance will be made next week.

CRITIC BALL AND WIFE DEAD.

(Special to The Mirror.)

BOSTON, May 22. William T. W. Ball, the veteran critic of Boston, was found dead in his kitchen early this morning, and circumstances point to suicide. In bed, in an adjoining chamber, was the dead body of his wife, who had been insane for a long time.

Five jets of a gas stove in the kitchen and twelve burners were wide open. Of late years Mr. Ball had not been doing much work, and had not been in good health, and thus become despondent. It is believed that his mind was affected.

Mr. Ball was born in Exeter, England, Sept. 17, 1830. His parents died in his infancy, and he came to Boston with his grandparents when five years old. He attended school in Mason Street and the grammar school. He was for two years an apprentice on the *Boston Daily Whig*. Later he was on the *Traveler* for twenty-one years at different periods, and served two years in the army as commissary captain. He was honorably discharged on account of ill health. He was regarded as an authority on the works of Shakespeare, and he was especially versed in matters pertaining to the stage. He had an intimate knowledge of the history of the Boston stage.

Mr. Ball accompanied the Ancients on their London trip as lyricist, and his ode at the great banquet attracted much attention. He wrote several plays with indifferent success. About 1860 he produced a burlesque called *Ixion*, which was played at the Howard. In 1875 he enacted the title-role in *King Tarco*, a piece he wrote for the Globe. His dramatization of *A Woman in White* met with considerable success. He was a personal friend of Henry Irving.

J. BENTON.

MUSICAL NOTES.

Louise Nikita returned to America recently to visit her stepfather, who died at Flushing, N. Y., a few hours after her arrival. Mlle. Nikita will not sing here in public, but will return at once to Berlin, where she has made her home.

On Queen Victoria's birthday, Jean and Edouard de Reszke, Lillian Nordica, Madame Schumann-Heink, and David Bispham will sing Lohengrin at Windsor Castle, with Signor Mancinelli as conductor.

Rudolph Aronson's new military march, "The Hero's Return," dedicated to Admiral Dewey, is now in press and will be issued soon. The "Rough Riders" and "For Love or War," march-tunes, by Mr. Aronson, were recently performed by Dan Godfrey's Grenadier Guards Band, and the Garde Republicaine Band, Paris.

The Musical Art Society of New York offers a prize of \$250, given by Mr. and Mrs. Louis Butler McLaughlin, for the best composition for mixed voices, unaccompanied. Compositions should be addressed, until Sept. 1, to the president of the Society, Dr. Frederick E. Hyde, Greenwich, Conn., from whom particulars may be obtained.

Emil Sauer, the pianist, will sail to-day (Tuesday) for Europe. His American tour is said to have netted \$100,000.

NOTES OF NEW THEATRES.

Theatre building has taken a boom at Fitchburg, Mass. Andrew Whitney, owner of the Whitney Opera House, has had plans prepared for a theatre and hall combined, which will have a seating capacity of 1,600. It is his intention to erect this building directly in the rear of the present Opera House, and the necessary petitions were filed with the city government some time ago. He has not commenced work, however, and meanwhile L. W. Cummings and Son are pushing their new theatre on Blossom Street.

The new Opera House at Kewanee, Ill., now being erected by McClure and Cahow, to replace the theatre destroyed by fire, will be ready for opening by Aug. 15.

The new Opera House at Savannah, Mo., was dedicated on May 15 by the Chase-Lister Theatre company. Four years ago this company played the last engagement in the old house. Savannah has been without a theatre during that time, but now has a modern playhouse.

Monroe, La., will have a new playhouse, ready for opening next season.

CUES.

William Elton, formerly the comedian of Lester Wallack's company, will return to this country next season as a member of A Little Ray of Sunshine company, that will open the season at Wallack's Theatre, under the management of Smyth and Rice.

It is said that a syndicate of capitalists of Utah have given Bessie O. Potter an order to make a life-size model of Maude Adams, who is a native of that State, and that they intend to have a life-size statue of Miss Adams made in gold for the French Exposition of 1900.

The song, "A Little Lady," which has been so successfully sung in *The Arabian Girl* production at the Herald Square Theatre, was written by Ella Ford, a daughter of Blanche Chapman.

John A. Himmelein, of Himmelein's Ideals, is building a hotel at Kelly's Island, O.

A public rehearsal by the students of the National Dramatic Conservatory will be given at the Fifth Avenue Theatre to-morrow (Wednesday) afternoon.

Nita Allen, who is playing in London at present in *Why Smith Left Home*, has had two offers for next season. One is to play a French girl in Arthur Branscombe's *An American Heiress*. When the American *Why Smith Left Home* company leaves London for this side on Aug. 15 Miss Allen will continue with an English company, appearing in the leading role.

It is said that Lewis Morrison has been engaged for a leading part in *The Children of the Ghetto*.

Edgar Davenport in Stanislaus Stange's *A Man About Town* has made a decided success in London.

Channing Pollock, the clever dramatic critic of the *Washington Times*, sailed for England last week, to be absent six weeks.

Harry Irwin, the son of May Irwin, has secured an appointment to the Naval Academy at Annapolis, which he will enter next Autumn.

Leon Mead has made an agreement with Mrs. Amelia E. Barr for the dramatic rights of her novel, "The Bow of Orange Ribbon." It will be a four-act romantic play. The scene is laid in New York just previously to the Revolution.

Mr. and Mrs. Giles Shine (Lavinia Shannon) have arrived in the city and are at the New Amsterdam Hotel.

W. J. Chappelle and H. L. Howard were in the city for a couple of days last week.

Georgie Bryton, the little English character artist, who was forced to give up her engagement with Yon Yonson owing to a severe throat trouble, has fully recovered. Miss Bryton will be seen in vaudeville this Summer.

Fannie Myers has been engaged as leading mezzo soprano of the Summer opera company at Sans Souci Park, Chicago. Miss Myers has sung prima donna roles with the Jules Grau company for three seasons.

Contrary to several unauthorized statements in the daily press, De Wolf Hopper will continue in *The Charlatan* at the Fifth Avenue Theatre beyond the present week. June 3 is the earliest date thought of for closing, and the run may be extended even beyond that date.

Mrs. Harry Watkins became one of the guests at the Forrest Home on May 18.

The American Theatre will close its doors on Saturday next, after the most successful season known to that playhouse. We'Uns of Tennessee was to have been presented for two weeks only, but the business has warranted its continuance for another week.

Jerome H. Eddy is preparing to leave, on June 12, for a month's fishing trip to Lake Ontario. He paused in his work long enough yesterday to tell a *MIRROR* man that his "corps of household servants started a week ago to put the Summer residence in readiness, to arrange the proper local color and to get the steam yacht into commission."

Ffolliott Paget will sail for London on June 17.

Mrs. Robert Edeson will spend the Summer in England and on the Continent, sailing on June 3.

After three years spent in retirement Eva Taylor lately returned to the stage as leading woman of the Keogh Stock company. Her impersonation of Vera in *Moths* won high comment from the press of Charleston, S. C., and Augusta, Ga., where she appeared with the organization last week.

C. L. Durlan, manager of the Girard Avenue Theatre, Philadelphia, has secured the exclusive rights for the production of *The Sporting Duchess*. He will send it on tour the coming season under the management of Robert E. Stevens.

Eleanor Barry is seriously ill at her home in West 111th Street. She arrived in town last Saturday and was immediately stricken with illness.

Married.

HERBERT-STRIEF.—C. L. Herbert and Marie Strief, at Carrollton, Mo., May 11.

MCCALE-CAREW.—At Boston, on May 17, Lawrence McCale and Mabel Carew.

SYLVESTER-EVERETT.—Frank L. Sylvester and Clara Everett, in Chicago, Ill., on May 21.

Died.

BULL.—Henry Bull, at Newport, R. I.

BRANDEIS.—Frederick Brandeis, in New York city, on May 14, of heart failure, aged 64 years.

BURBRIDGE.—George V. Burbridge, at Jacksonville, Fla., on May 12, of consumption.

FURNISS.—R. A. Furniss, at Barrie, Can., May 11, aged 27 years, of kidney trouble.

ISHAM.—Isham, father of Edwin Isham, at Dunkirk, N. Y.

KEARNEY.—Michael Kearney, at Dorchester, Mass., on May 12.

RUSH.—Frank J. Rush, in New York city, on May 18, of heart failure, aged 38 years.

SMITH.—Mrs. William H. H. Smith (Annabel Dudley), in Philadelphia, Pa., on May 10.

STURGES.—James A. Sturges, in New York city, May 21, of paralysis.

SARCEY.—Francisque Sarcey, at Paris, France, May 15, aged 71 years.

TIMBERMANN.—Mary Timbermann, in New York city, on May 17, of heart failure, aged 35 years.

THE LAMBS GAMBOLE FOR THEIR FRIENDS.

Shepherd Thomas B. Clarke opened the pasture gate last Friday afternoon, and the frisky Lambs, led on by Boy De Wolf Hopper, chased down Broadway to gambol for the edification of a host of admirers who had assembled at the Fifth Avenue Theatre, which Manager Edwin Knowles had placed at the disposal of these same Lambs. The audience was a most unusual gathering, representing the brains, beauty and grace of the metropolitan stage, along with the genius of local art and literature, and not a little of the success in the world of finance. And there never was an audience better looking, better dressed, better behaved, nor more appreciative. No event of the year here, nor anywhere else for that matter, brings together such an array of talent and beauty as that which comes to applaud the Lambs' public gambol, and performances are few that are more worthy of the attention of such a gathering.

Last Friday's festivities began when H. A. Cripps—who can manage a stage, too—took the conductor's chair and led the band through the mazes of Suppe's "Galatea." Then they raised the curtain on Bizaza, W. H. Post's travesty on the hectic drama at the Garrick, interpreted by the following conspicuous cast, "by permission of and arrangement with," as the programme cautiously observed:

Bernard Dufrene	George F. Nash
Cascart	Mark Smith
Ruggan	Edwin Holt
Song, "Boy and Girl"	Morgan Coman
Natalie	Albert Bruning
Aunt Rosa	William Norris
Bizaza	Hugo Toland

The travesty was exceeding clever from start to finish, and its frequent geying of the people and things of the stage was hailed with uproarious glee, no one enjoying it more heartily than did Mrs. Leslie Carter herself. The Lambs had evidently reached over the back fence of their pasture in Thirty-sixth Street and had stolen away the original Garrick set for the last scene, which was the funniest and brightest part of the burlesque. The audience simply screamed with delight all through this ridiculous outbreak, and when Bizaza, after spurning the final advances of Dufrene, turned toward her property barouche, calling "To Shanley's!" and then walked right through the vehicle and off, the curtain came down amid the wildest enthusiasm.

Hugo Toland was literally immense as Bizaza, burlesquing with keen humor but most kindly skill. George F. Nash gave a fine parody of Charles A. Stevenson as Dufrene, and brought down the house by his persistent plaint, "Oh, what a rotten part this is!" That extraordinary mimic, William Norris, offered a superb imitation of Marie Bates as Aunt Rosa, while the clever original of that fine impersonation applauded him most heartily. Mark Smith made fun of his own Cascart, and Morgan Coman, Edwin Holt, Albert Bruning, and a prop. horse scored mightily besides.

Then there came an old-fashioned minstrel song and dance by Jeff De Angelis, Walter Jones, George Marion, Charles J. Jackson, Van Kesseler Wheeler, A. B. Sloane, Louis Payne and William Norris that had to be repeated several times, being really one of the finest things of its sort that ever occurred. For this, Jesse Williams led the band.

Glen MacDonough's burlesque, "The House of the Lonely Usher," was the next item, presented by the following all-star cast:

Horsecar Harlemstein	Dugby Bell
Alan Dale	Lewis Baker
Henry Meltzer	Richard Bennett
E. A. Dithmar	H. A. Cripps
Jessie Wood	F. Newton Lindo
May Irwin	Samuel Edwards
Adonis	Henry E. Dixey
Rupert of Hentzau	James K. Hackett
Lord Algy	William Faversham
Prince Kassim	Charles J. Richmond
Captain Carew	Robert Edson
Adrien de Bouvray	William Harcourt
John, Earl of Woodpile	De Wolf Hopper
Mallet de Carteret	Joseph Holland
Mavor	Thomas Wise
Norah Cavanaugh	Hugo Toland

There were two scenes to this affair, the first being the office of Horsecar Harlemstein, who was going to have a theatre wherein the actors might play the roles that they liked best. He would suffer May Irwin and Joseph Holland to attack heavy leads, and De Wolf Hopper would be permitted to go in for juveniles. Moreover, he introduced his players to four eminent critics, and the actors fell upon the critics' necks and embraced the great writers because they loved them so. The actors then told in song how they thought they were all right on Monday night, after which the critics intimated there might be a difference in the morning, each producing a hammer while they uplifted their voices in the "Anvil Chorus." The critical ones were excellently impersonated by Lewis Baker, Richard Bennett, H. A. Cripps, and F. Newton Lindo.

A hilarious burlesque on Sporting Life followed, introducing, as the cast will prove, an array of gentlemen whose combined salaries would make the wealth of the Indies look like a box-office on Christmas eve. James K. Hackett showed up in his Mercutio clothes and his King Rudolf beard, and subsequently astonished the assembled multitude by introducing a skirt dance and a bolero, each most gracefully done, which brought tumultuous encores. Henry E. Dixey tripped blithely on as Adonis, William Faversham came along as Lord Algy in quest of the restaurant, Robert Edson was on deck as the captain in His Excellency the Governor, William Harcourt appeared in the stunning uniform that he wore in Collette, and Charles J. Richmond, arrayed as Prince Kassim of The Great Ruby, rode gaily into a boudoir scene on a diffident horse. Samuel Edwards was exceedingly amusing, besides losing his blond wig, as a heavy leading lady; De Wolf Hopper and Joseph Holland furnished wondrous legitimate impersonations; Dugby Bell offered a fine imitation as Horsecar Harlemstein, and Thomas Wise was capital as an absurdly faithful servant. There were incidental songs by A. B. Sloane, and Jesse Williams again conducted the orchestra.

De Wolf Hopper and Louis Casavant then came out in one and sang Schumann's "The Two Grenadiers," while John McGhie urged on the musicians, being pursued by a "territorial operetta," Hula-Lula, music by Victor Herbert, lyrics by L. J. R. Lincoln. Mr. Herbert was to have conducted for this number but the musicians wouldn't have it, owing to his long-standing trouble with the Musical Protective Union or something of that sort. So Jesse Williams once more assumed the baton, after Mr. Hopper had made a little

speech in explanation. The operetta was cast thus:

Hula-Lula	Mackenzie Gordon
Susan Brainerd	Robert H. Burnside
Rear Admiral Bounce, U. S. N.	Mark Smith
Lieutenant Coudent, U. S. N.	Louis Casavant
Born Wood	Charles H. Hopper
Lily O'Killarney	Samuel Edwards
Hula-Ha	A. B. Sloane
Molly Hickey Wow	Engene Jepson

The scene was in Hawaii or Guam or some other expansion place, and the story appeared to be about the wholesale affection entertained by the dusky complexion-clad young ladies of such localities for American sailor men. The especial feature of the work was the fine singing of Mackenzie Gordon, whose beautiful voice was heard in a charming solo that won repeated encores, as also did a pretty trio sung by Mr. Gordon, Mark Smith, and Charles H. Hopper. The various roles were well played, and there was a bewildering "chorus of maidens," personated by Walter Jones, Douglas Carnley, Louis Payne, George Fawcett, W. W. Jefferson, Morgan Coman, Edward Simmons, John Roudeshush, Morton Smith, Thomas Valentine, and Charles J. Jackson.

And then the Lambs capered back to the fold to think it over and to plot another gambol when the Springtime comes again.

TO ENTER THE FORREST HOME.

Amy Lee returned to the city last week, and was much pleased over the entrance of her mother, Rose Watkins, into the notable family of venerable actors at the Forrest Home. "I was greatly surprised," said Miss Lee, "at the comforts of the Forrest Home, which contains several of my mother's old professional associates."

Rose Watkins was born in Liverpool, England, in 1828, and first came to this country and sang in concerts with her sister, Mary Shaw, and her father, John Shaw, who was a fine violinist, and her brother, David T. Shaw, composer of "Columbia, the Gem of the Ocean." After her sister's marriage she went on the dramatic stage, first appearing at the Arch Street Theatre, Philadelphia, under William E. Burton's management. Under the name of Rosina Shaw she was for five years the soubrette at that house, Charlotte Cushman being the stock star. Then she was soubrette under Thomas H. Hamblin's management at the Bowers Theatre, New York, during which time the theatre was burned. From New York she went to Meech's Museum, Albany, N. Y., where Mrs. Harry Hunt, afterward Mrs. John Drew, was a member of the company, as well as Mrs. Mestayer, afterward Mrs. Barney Williams. Here Rosina Shaw met Charles D. S. Howard, who played a starring engagement of three weeks in such roles as Benedick, Mercutio, and Gratiano, and they were married in 1845. They both returned to William E. Burton's Arch Street Theatre, Philadelphia, and later played at the Chambers Street Theatre, New York. Afterward they were of the company at the Winter Garden. All three of these theatres were controlled by Burton. Mr. and Mrs. Howard then went to the New Varieties Theatre, New Orleans, under Tom Placide, and remained there three years.

Mrs. Howard was then the youngest and most popular leading woman of her time. She appeared as Constance in The Love Chase, Rosalind, Lady Macbeth, Juliet, and often in such operatic roles as La Bayadere, and John of Paris. She also played in the burlesque of Fortunio 150 nights, and The Fair One with Golden Locks, The Island of Jewels, etc. On the occasion of her benefit the stockholders presented her with \$100 in gold, and had a noted artist of the day paint her portrait, paying him \$1,000 for the work. This picture was burned in the theatre.

Mrs. Howard appeared afterward in St. Louis and with De Bar in Louisville as a star, and returned to Burton's as the stock star, where her sister, Mrs. Russell (afterward Mrs. Hoey), John Brougham, C. W. Coudock, and Joseph Jefferson were in the stock. Mr. Howard died in 1858 in New York. Mrs. Howard later appeared at Barnum's American Museum, where the late Harry Watkins was stage-manager. Mr. Watkins and she were married in 1861. They went to England and played star engagements at the Lyceum Theatre, London, under Madame Celeste, at the Haymarket, J. B. Buckstone, manager, and through the provinces. They returned in 1864 and presented The Ghost at Wallack's Theatre, New York. Mr. Moss and Mr. Watkins profited largely during the long run of this piece. Mr. and Mrs. Watkins then toured the country with their own company in a repertoire until their retirement, about 1884. Since that time Mrs. Watkins has only made occasional appearances, mostly in support of her daughter, Amy Lee, her last appearance being at the Girard Avenue Theatre, Philadelphia, as Mrs. Wingrove, in The Little Rebel, in 1898.

Upon Mrs. Watkins' application to be admitted to the Forrest Home, a special meeting of the trustees was called, and the affirmative action was unanimous.

COLONEL BROWN'S CONFLAGRATION.

"An unknown man"—the person who is always doing foolish tricks as well as committing crimes innumerable—threw a blazing match into the waste paper basket in Colonel T. Allston Brown's office yesterday. The result was an animated quarter of an hour for the Colonel and for several of his clients who happened to be present.

The damage done was slight, merely the scorching of a bookcase and the warping of a few old photographs, and the report that the Colonel's beard was burned off is without foundation. It has disappeared, but the fire had nothing to do with its taking off.

When the flames were extinguished Colonel Brown turned to scrap book No. 13 and showed his friends the account of the burning of Lena Edwin's theatre in 1872, in which conflagration he lost \$9,000 worth of property. This explained his haste in putting out the trash basket.

AERIAL ADVERTISING.

Tom Maguire, manager for Zelma Rawlston, claims to be the first person to utilize the box kite for theatrical advertising purposes. By means of a number of these kites he swung a banner bearing the name of his star over the Hudson River one day last week, and nearly every passenger on the boats passing up and down got a crack in his or her neck from gazing at the novel sight. Mr. Maguire hopes the observers will remember the name on the banner long after they have forgotten the pain of the crack. If he finds that they do he will dot the heavens so thickly with box kites that the sun, moon and stars will be hidden from view—at least this is what the press agent says.

STAGE APPLIANCES AT ELECTRICAL SHOW.

An exhibit that attracts considerable attention at the Electrical Show, now being given at Madison Square Garden, is that of J. Carl Mayrhofer, the constructor of stage lighting plants. His department is to be found in the basement—which still bears traces of its late circus occupants—and to any one interested in the stage the display is decidedly interesting.

There are a score of model stage settings, designed by well-known scene painters, for important productions of the last few years. The models are lighted differently to show the effects that may be gained by various shadings of color and degrees of intensity. In the collection Ernest Gross is represented by his settings for The Charlatan; Homer F. Emens displays scenes for As You Like It, Ingomar, and Gismonda; J. H. Young exhibits settings for Shenandoah, Among Thieves, The Highwayman, The Polar Star, La Follie, The Three Dragons, Pousse Cafe, and Hurly Burly; Louis C. Young displays four scenes for A Romance of Athlone, and L. Lawton shows a setting for the transformation scene in Superba.

While showing the exhibit to a Mignon representative yesterday Mr. Mayrhofer said that without doubt American theatres are the best equipped in the world in the matter of scenery, and, in fact, in every way except lighting. In this one thing, he said, we are at least ten years behind the times. In the European theatres a calcium light is rarely seen nowadays, while in this country they are still by no means uncommon. He expressed surprise that the country that had given the electric light to the world should be the last to make the best use of it in the theatre.

"One might say," remarked Mr. Mayrhofer, "that the manager in Europe gets a perfect lighting system, and then builds his stage around it; while here the manager finishes his stage and lights it with whatever money he may have left over."

The electrician has on exhibition in his department a switchboard that operates the foot lights and top lights by the turning of a disc instead of by the numberless switches now in use. With this device the changes in lighting are made gradually and without the clicking sounds that so frequently mar even the most intense scenes.

To display his invention perfectly, Mr. Mayrhofer has a miniature stage, set with a wood scene, upon which the lights are constantly changed, from the glow of sunrise, through the various atmospheric conditions of day, to the cool blue of moon-light night. Instead of the usual eighteen or twenty graduation steps, his switchboard supplies sixty-five, and the lights, therefore, merge from one shade into another with no perceptible break.

The appliance is portable and may be used by traveling companies in any theatre. Already the system is used in several important playhouses in the United States and in Europe.

THE ANNUAL MEETING OF THE P. W. L.

The Professional Woman's League held its annual meeting and installation of officers at the Waldorf-Astoria yesterday afternoon. There was a large attendance, both sexes being represented, for upon this occasion alone are men admitted to a League meeting.

The programme was both interesting and enjoyable. The opening number was "Now Is the Month of Maying," excellently sung by the Professional Woman's League Quartette, consisting of Inez Carpenter, soprano; Bessie Bonsall, contralto; Alice Potter, soprano, and Suzanne Leonard Westford, contralto. After this two songs were rendered by Elizabeth Northrup. The President, Mrs. A. M. Palmer, then made her address, dwelling on the good work done by the League and its progress during the past year. Treasurer Edwin Knowles and Auditor Cynthia Westover Alden then read their annual reports. Lillian Russell sang and was loudly applauded. The recently elected officers were then installed by Mrs. Palmer, after which Bessie Bonsall sang a romance from Hummel's "Mathilda."

The last half of the programme was a sketch, entitled The Sweet Elysium Club, written for the League by Alice E. Ives, and produced under the direction of Rosa Rand. It was a bright little skit, and capably acted by the following cast: Camille, Suzanne Leonard Westford; Frou-Frou, Ida Cowles Faubel; Trilby, Florida Kingsley; Lady Teazle, Lizzie Conway; Cleopatra, Lizzie Rechelle; Carmen, Queenie Vassar; Little Eva, Mattie Ferguson; Topsy, Vivian Bernard; Galatea, Mrs. Ralph Delmour; Leah, Julia Ralph; La Tosca, Mrs. Edwin Brandt; Pauline, Mrs. George Frederick Hinton; Fedora, Olive Gates, and Mercury, Elma Smith. Fanny M. Spencer was the director and accompanist of the afternoon.

PROCEEDINGS FOR EJECTMENT.

Oscar Hammerstein, manager of the Victoria, was a defendant in the Tenth Civil District Court to-day in West Fifty-fourth Street in a suit for ejectment brought by Mrs. Anna F. Davidson. Mrs. Davidson charged Hammerstein, his son William and Sol K. Lichtenstein with being squatters on the premises Nos. 207, 209 and 211 West Forty-second Street, adjoining the Victoria. George M. Jansen is co-plaintiff with Mrs. Davidson. Jansen claimed to have had an agreement for a forty-six years' lease of the property, the agreement having been made May 1. Hammerstein claims that he had an agreement with the trustees of the Davidson Estate antedating that of Jansen, and that he paid \$250 to bind the agreement. Both agreements were oral. Jansen intends to build a theatre next to the Victoria. Hammerstein testified that his arrangement provided for a payment of \$4,000 a year for the first year and \$5,000 a year until 1903 and \$6,000 a year until 1924. Judge O'Gorman took the papers, and in the meantime Hammerstein remains in possession.

THE STEINER MUSICAL.

At Lyric Hall, on last Friday evening, a musical entertainment was given by Emma R. Steiner, assisted by a dozen vocalists, instrumentalists and readers. The programme was a long and varied one, ending with a prize cake walk, in which every one present was invited to take part. A number of Miss Steiner's songs were sung delightfully by Jeannie Winston, and Mrs. Charles L. Holt, soprano soloist of Trinity Church, rendered an aria from Miss Steiner's opera, The Alchemist, with dramatic grace and very pleasing vocal power. Orr Cash made a hit in his Ethiopian numbers; Helen Beaufort Berger won applause for her melodious whistling, and Henry Burleigh sang a number of baritone solos effectively. Other favorite entertainers on the bill who were very well received were Press Eldridge, Walter Pick, R. Russell Throckmorton, Mrs. Marguerite Moore, Alice Halliwell, and William B. Short.

PROFESSIONAL DOINGS.



The above likeness is of Anna Vislaire, the dainty little ingenue, who has in the past few seasons won much appreciation from press and public for her artistic and very natural methods. Her early ambition for the stage was fostered under the auspices of the late George W. Childs, of Philadelphia, her debut being made in "David Frohman's Prince" and the "Foster company." In the part of Nan, and in the title part, which she later played a number of times, her success was undoubted. Pretty and magnetic, she found herself at once in great demand. Her choice was Susan in Held by the Enemy, to which part Miss Vislaire's natural Southern dialect and naivete lent great charm, and gained for her a reputation which she has maintained. After this followed engagements with The Country Circus, The Fatal Card, and Tess of the D'Urbervilles, in which her performance of Abraham gained for her new laurels. It is a significant coincidence that Miss Vislaire should have made her first decided hit as a little Southerner (in Held by the Enemy) and her last hit as a Yankee girl, Nannie McNair, in The Heart of Maryland.

Frederick Warde closed a very successful season as one of the James Kidder-Warde triumvirate on May 20, and has returned to his home in New York for the Summer. Mr. Warde has severed his connection with that combination and is to star next season under the management of Clarence M. Brune in a repertoire of his individual successes, surrounded by a selected company, including Mrs. Clarence M. Brune (Minnie Gittell) as leading lady.

Ward's Opera House, at McKinney, Texas, has been leased by Finberg and Dreben. The house will be thoroughly renovated and remodeled and new scenery and chairs put in. The seating capacity will be 700. Finberg and Dreben are also managers of the Opera House at Henderson, Texas.

Robert B. Mantell filed a petition in bankruptcy last Saturday in Chicago, with liabilities of \$14,000, and assets of \$1,600.

The managers of the Columbus Theatre have offered a first-class ticket to Europe and return to the Harlem club man who shall receive the largest number of votes in a ballot box at the theatre, purchasers of 25 cent seats being entitled to one vote, those of 50 cent seats two votes, and those of 75 cent seats three votes.

The directors of the Grand Opera House, Portsmouth, O., have decided to sell that theatre.

Maude Wilnot has announced that she will return to the stage, after an absence of seven years.

Proceedings have been instituted by Mrs. Anna F. Davidson to eject William Hammerstein from premises owned by her at 211 West Forty-second Street, adjoining the Victoria. The case is much mixed, but the main difficulty is that two leases of the property were executed and Mr. Hammerstein got in ahead of the other lessee, whose case the plaintiff advocates.

The Washington Travel Club and Literary Society gave an entertainment on May 19 at the auditorium of the Educational Alliance, under direction of Margherita Arlino Hamm. Mrs. Donald McLean delivered a patriotic address, and "Aunt" Louisa Eldridge recited "The Star Spangled Banner," along with her "Patriotic Alphabet," to great applause.

Manager Walker, of the Winnipeg Theatre, Fargo Opera House, and Metropolitan Theatre, Grand Forks, will visit New York to book these and other theatres in the Northwest for next season.

Frederick Hoey presented Damon and Pythias for the Watertown, N. Y., K. of P. Lodge on May 18. After the play he was banqueted and George Mathews gave him a Roman sword.

Charles W. Porter and Veva M. Conway will close with Mitchell's All Star Players at Paterson, N. J., on May 27.

Colonel William R. Sinn has offered his services to the Brooklyn Eagle for a benefit at the Montauk Theatre for the fund to provide a residence for Dewey at Washington, and has asked other metropolitan managers to cooperate.

When the current engagement of the Alice Nielsen Opera company in The Fortune Teller at the Columbia Theatre, Chicago, was planned it was decided to do something out of the ordinary in the way of advertising. Special stands of bills were printed, announcing the theatre, the attraction, giving the cast of the opera, and stating that excursion rates had been arranged on all railroads. These bills were sent to the bill posters in the cities near Chicago, and as far away as Kansas City, St. Paul, Cleveland, and St. Louis. The results were so good that it was suggested to bill the entire country. Extra printing was therefore ordered and the bills were sent to nearly every important city in the United States. This extensive advertising consumed 27,000 sheets of paper, each sheet being 28 x 42 inches in size.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor heads the list which includes Donkey and Ten Brooke, black face comedians; James F. Dolan and Ida Lenhart, in their new farce, *A High Toned Burglar*; the Folly Trio, sketchists; Christie Sisters, musicians; Ward and Curran, comedians; the Willette-Thorne-Larsons, in *An Uptown Flat*; Belmont and Weston, travesty artists; Bryant and Saville, musical comedians; Ryan and Ryan, Irish comedy duo; Mlle. Sablon's marionettes; Frank Cotton's donkeys; Rosina, male impersonator, and Pelot, the "Kid" juggler.

Koster and Bial's.

Several new faces are in the bill this week, including Barney Fagan and Henrietta By-ton, in a new sketch; Monroe and Mack, black face comedians, and Jones, Grant and Jones, colored comedy trio. The holdovers are Josie De Witt, vocalist-musician; the Clarence Quintette, vocalists; Ethel Levey, coon song singer; Leonidas' cats and dogs; the Phasey Troupe, singers and dancers; the Fredericks Troupe, acrobats, and Silvern and Emerie, ring performers.

Keith's Union Square.

Cissy Loftus, the mimic and Ching Ling Foo, the Chinese conjuror, are retained on account of their great hits. Milton and Dollie Nobles are seen once more in *Why Walker Reformed*. Gerald Griffin, assisted by William Frederick and Lydia Knott, presents a new farce called *Silence is Golden*, by Ida and May M. Ward. The bill also includes Caron and Herbert, comedy acrobats; Pantzer Brothers, head balancers; A. O. Duncan, ventriloquist; Brown, Harrison and Brown, comedy trio; Harris and Fields, German comedians; Coulson Sisters, rolling globe artists; The Brownings, comedy duo; James E. Connolly, comedian, and the biograph.

Palace

Minnie Seligman heads the bill, presenting *Thérèse*. The others are Raymon Moore, ballad singer; Brannan and Collins, comedians; Foreman and West, comedy duo; Marie Heath, comedienne; Shedman's dogs; Morrill and Evans, comedians; Nondescript Trio; Derenda and Breen, club jugglers; J. W. Harrington, mimic; Ed. Estus, equilibrist; Welby, Pearl, Keys, and Nellis, dancers, and Tobey's art views.

Proctor's.

Rose Coghlan makes her vaudeville reappearance in *Between Matinee and Night*, supported by John T. Sullivan, Ida Von Trautman and Daisy Lovering. Henry Lee, in his impersonations of great men; Joe Welch, Hebrew comedian, and E. J. Heron and Co., in *A Friend of the Family*, are also headliners. The others are Wilson and Leicester, singing duo; Revere and Fields, comedians; Anna Wilmuth Curran, vocalist; Lozella, Dryden and Leslie, comedians; Winstanley and Sullivan, dancers; Lawrence Crane, magician, and Brock's views.

Harlem Music Hall.

The bill includes Mr. and Mrs. Arthur Sidman, Morton and Revelle, Jess Dandy, Samuel Siegel, Shayne and Worden, the De Forests, Pat and Mattie Rooney, and Bennett and Ritter.

Weber and Fields' Music Hall.

Helter Skelter and the burlesque on Catherine are in their last week, with Weber and Fields, Ross and Fenton, David Warfield, John T. Kelly, and Peter F. Dailey, Fay Templeton, and Bessie Clayton still in the cast. The olio includes Valmore, "the instrumental man," and the Van Aukens, horizontal bar experts.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Hot Air Club present a burlesque and olio introducing Violet Thornadyke, the Grahams, the Madisons, Mitchell and Cain, Swor and Devoe, Annie Morris, Lewis and Blakely, Burman and Van, and Kine and Gotthold. Next week, Rose Sy-dell's London Belles.

LONDON.—Tom McIntosh's Comedy and Vaudeville company offer a burlesque, cake walk and olio with Mr. and Mrs. Tom McIntosh, May Bohee, William Mozambique, English, Pearl Woods, Christian and Turner, R. Bibbs, and Richard Franklin. The Queens of the Tenderloin follow.

OLYMPIC.—The Merry Widows are billed for a week in Harlem.

DEWEY.—Bryant and Watson's American Burlesquers are here this week. The company includes W. B. Watson, Jeanette Dupree, Engleton and Anderson, Perry and Burns, Leslie and Curdy, Monroe Sisters, and others. A Goose Chase is the closing burlesque.

LAST WEEK'S BILLS.

PROCTOR'S.—Minnie Seligman made her reappearance in vaudeville last week, presenting a new one-act play, translated from the French. *Thérèse* is the name of the piece, which was originally acted by Bernhardt at the Comédie Française, Paris. It is decidedly serious, and for that reason is unsuited to vaudeville. On the occasion of the Minnion man's visit the large audience laughed very im-

politely at the most serious scene of the play, so it would seem that the time is not yet ripe for the production of one-act tragedies in vaudeville. This play does not give Miss Seligman any opportunity to show her strength and power. She has to sob and sigh and weep all through it, and she is not at her best in this line of work. The scene of the play is laid in a farmhouse in Breton, France. *Thérèse*, who is a young girl, is married to an old man named Joel. She is continually sad, and, after much questioning, Joel discovers that she is grieving over a former lover, who was a sailor and who had been reported drowned at sea. She cannot make herself believe that he is dead, and as the ocean constantly reminds her of him she begs Joel to take her back to his part of the country, which is in the interior. He goes out to walk on the beach to think the matter over, and *Thérèse* is left alone to wring her hands and weep. As she is busy at this occupation her sailor lover enters at the door. After the first shock she greets him warmly, but loses no time in telling him of her marriage. He upbraids her, but she explains the circumstances which compelled her to seek the protection of good, honest old Joel. She confesses to the sailor, however, that she loves him still, whereupon he urges her to run away with him. She struggles bravely against the temptation and finally flatly refuses to go. The sailor takes his departure and *Thérèse* is once more left alone in her woe. A few moments later Joel returns and informs *Thérèse* that he has seen a sailor leave the house and that he had also heard their voices in earnest conversation. *Thérèse* tells Joel that the sailor was a friend of her lover's who had come to tell her that she would never see him again. Joel bows his head in sympathy as the curtain falls. There is not a single ray of sunshine to illumine the gloom of this very sombre play, and the sooner Miss Seligman changes to something more worthy of her skill the better it will be for everybody concerned. Horace Lewis was excellent as Joel and Walter Hale made a manly and effective sailor-hero. The stage setting was neat and appropriate. The regular vaudeville contingent was headed by Press Eldridge, who rattled off a fusillade of fun so rapidly that the audience was kept in a constant roar. Billy R. Van and Vevie Nobriga, having finished their burlesque season, made their reappearance in high-class vaudeville and were accorded a very warm welcome. Their sketch is lively and full of good fun. Miss Nobriga's ability as a singer of coon songs was again demonstrated to the accompaniment of much applause. Emma Carus, whose services seem to be in great demand in New York, scored heavily with four well-chosen songs. She introduced a new song in which sweet magnolias and Georgia were featured. It has a pretty melody and is likely to become popular. "I'm Livin' Easy" and "All I Wants is My Black Baby Back" were sung with all the unction necessary and with much original business. "There Never was a Girl Like You" was Miss Carus' last offering, and she was forced to come back and repeat the chorus. Judging from the applause and the floral tributes, Miss Carus is floating on the top wave of popularity. Joe Conlan, who does an Irish specialty à la George Monroe, has a good dialect and knows how to dance. He also has a good memory, as he repeated the Quigley Brothers' toll-gate farce with scarcely a mistake. Leavitt and Novello did some very good juggling, and Louis M. Granat whistled some up-to-date tunes. Others who contributed to an excellent programme were the Musical Johnstons, Welby, Pearl, Keys and Nellis, Florence Henri King, E. M. Hall, Nondescript Trio, E. J. Holland, and Roscoe's pigs. Fred Watson played as brilliantly as usual, and introduced some novel tricks which won him as much applause as anything on the bill.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The cool weather of last week and the announcement of the last nights of Helter Skelter and Catherine, served to keep this cozy house crowded to the doors at every performance. The skits were played with great spirit, and the various members of the company enjoyed their usual success. The olio included Derenda and Breen, who juggled clubs dexterously, and the Van Aukens, horizontal bar experts. The grand testimonial to Manager L. C. Toller, which will close the season on Sunday evening, May 28, promises to be a rousing success.

PALACE.—Marshall P. Wilder headed the bill and amused large crowds with his facial and vocal humor. To the surprise and delight of his friends and admirers, the merry little man introduced a lot of new material into his monologue, with the result that his turn went even better than before. He is now fully conversant with the wants of vaudeville audiences, and there can be no doubt as to his permanent success in his new field. He now does his entire turn in one, as he has found that his voice carries better with a drop close behind it, and moreover that gold furniture and a handsome stage setting do not help a performer to make an audience laugh. Edward J. Heron, assisted by Louis Bishop Hall and Ethel Milton, was seen in *A Friend of the Family*, the farce in which he and Claude Gil-lingwater made such a pronounced success here last Spring. The piece went as well as ever, and Mr. Heron and his associates got all the laughs possible out of it. The Mimic Four scored one of the big hits of the bill and were repeatedly encored. The acrobatic nonsense of the Flood Brothers was very amusing. Wilson and Leicester have improved wonderfully since their last appearance here, and their singing specialty now takes rank with anything of a similar sort now in vaudeville. Anna Wilmuth-Curran sang "The Scorchers,"

"Sing Me a Song of Ireland," and other selections capably. Grace Hazard, a petite, pretty and shapely girl, made a decided hit in a novel and original singing and dancing specialty. She is full of ginger and she took with the crowd immensely. Ford Brothers, Yarrick, Revere, and Fields, Winstanley and Sullivan, Joseph Natus, and the stereopticon were also in the bill.

KOSTER AND BIAL'S.—There is nothing new to be said of the bill here. Large audiences were capably entertained by Josie De Witt, Mr. and Mrs. Sidney Drew, Ethel Levey, the Phasey Troupe, the Beaumont Sisters, Silvern and Emerie, Clarence's Quintette, Griffiths Brothers, Leonidas' dogs and cats, Johnson and Dean, and the Fredericks Troupe.

TONY PASTOR'S.—Tony Pastor seems to grow younger as the years go by. He sang new comic songs and parodies last week with all the animation and ginger of a fresh young comedian making his first big hit, and won the enthusiastic applause of his staunch admirers. In learning new songs Mr. Pastor shows a splendid example to the lazy members of the profession who cling to one parody until it dies of old age. The Russell Brothers were laughed at just as though they were new discoveries, and their old sketch went with a rush. James gave an imitation of Henry Le Clair that was very accurate, and John sang a new song which was so good that he got a hearty encore. Jones, Grant and Jones spent the week "living easy," as far as applause was concerned. Cécile, the wire performer, made his reappearance after his European tour and gave a pleasing performance of swinging and balancing on the tight and slack wires. Edwin Latell had a new joke and a new and difficult selection on his banjo and was warmly encored. The drolleries of Swan and Bamard, a sketch by Forrester and Floyd, club juggling by Derenda and Breen, a sketch called *A Husband in Clover*, by Rachel Renard and J. A. Preston; songs and imitations by Estelle Wiiks, gags by Simmons and Gibbs, illustrated songs by Griffiths and Hastings, and acrobatics by Letto and Della and Signor and Mlle. Zarnes, were the other features of the bill.

KEITH'S UNION SQUARE.—Cissy Loftus made her first appearance in the "continuous" last week and scored an immediate and un-



JO. PAIGE SMITH.

qualified success, both as entertainer and drawing card. Breathing room was at a premium all the week, and this delightful condition of affairs was partly due to Miss Loftus and partly to the general excellence of the bill, which was one of the best ever presented at this house. Miss Loftus' dainty art won the emphatic approval of Keith's patrons and they encored her again and again until she was weary of mimicking the mannerisms of our best known players. She pouted and sighed like Ada Rehan in *Twelfth Night*. She imitated the brisk breeziness of Fay Templeton; she sang "When Yo Ain't Got No Money" with all of May Irwin's unction, and she out-did Edna May in the Salvation lassie song from *The Belle of New York*. The peculiarities of Dan Daly, Phyllis Rankin, and Letty Lind were admirably shown by this gifted young woman, whose personal magnetism is very great and whose popularity is unbounded. Mr. and Mrs. Arthur Sidman were warmly welcomed, and their new sketch, *Back Home*, made a hit big enough to swell the heads of any other performers to twice their natural size. There is a delightful naturalness and charm about Mr. Sidman's work that is simply irresistible. The sketch is so neatly put together and so carefully staged that it is almost impossible to imagine that one is not looking at a picture from real life. The warmest words of praise that could be written would not be too strong to use in connection with the work of Mr. Sidman, who has no rival as an impersonator of the simple farmer. Mrs. Sidman has improved in every way, and she makes an excellent foil for her husband. Ching Ling Foo, the Chinese conjuror, whose success is the talk of the town, finished his third week. He introduced several new tricks which are as astonishing as those already described in *THE MIRROR*. Ray L. Royce introduced some new material in his monologue, scoring his accustomed hit. Falke and Semon furnished fun and music. Watson Hutchings and Edwards won many laughs with their absurd sketch. The Vilona Sisters, Clayto and Clarice, Hayes and Bandy, Mudge and Morton, Alice Carmelo, the biograph, Barker and Callahan, and the stereopticon were also in the bill.

HARLEM MUSIC HALL.—Louise Thorndike Bonicault, assisted by James Horne, was the headliner here last week. This style of entertainment seems to be always welcome at this house, and Mrs. Bonicault and Mr. Horne were no exception to the rule. Hallen and Fuller, Garnella and Shirk, Farrell and Taylor, Fisher and Carroll, Larry Le Roy, George C. Davis, and Gertie Gibson, were the others on the excellent bill.

The Burlesque Houses.

SAM. T. JACK'S.—This theatre remained closed.

MINER'S BOWERY.—Abe Leavitt's Rentz Santley company put in a big week with the bill already familiar, including Lottie Elliott, Sisters Engstrom, Ford and Dot West, Barth



ROBERT GRAU.

and Fleming, Richard Ward, Johnston and Gorman, and Charles Robinson.

LONDON.—The Merry Widows gave a fair entertainment to large audiences, showing two burlesques, led by Lottie Williams, and an olio introducing the Merry Widows Quartette; the Grimes, Sisters Powell, Beeson and Miles, Mignon and Beeson, Thomas W. Mack, Saville and Young, and Howard.

MINER'S EIGHTH AVENUE.—The Hot Air Club entertained a generous share of West-siders.

DEWEY.—Williams and Walker's big colored company attracted large audiences throughout the week. Their extravaganza, *A Lucky Coon*, is full of life, and the clever stars appear in it to great advantage. The songs, dances and cake walks were all liberally done, and applause and encores followed every specialty. Black Carl, a clever juggler; Hodges and Launchmere, Mallory Brothers and Brooks, Ada Overton, and Grace Halliday are prominent in the company.

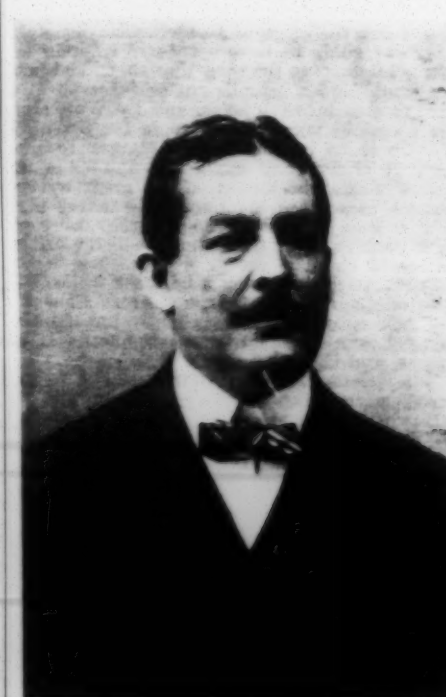
THE GREAT TRIUMVIRATE.

The announcement in last week's *MIRROR* concerning the consolidation of the interests of Wilson and Smith and Robert Grau caused no end of talk in vaudeville circles. The actual consolidation will go into effect on June 1, and meanwhile all three members of the new firm are arranging their affairs so that everything will move like clockwork when the new order of things begins.

THE *MIRROR* this week presents pictures of Clinton Wilson, Jo. Paige Smith, and Robert Grau, the men who compose the new firm which is likely to set a new pace for other agents to follow.

Clinton Wilson was born on June 30, 1860, but does not look his age by several years. He entered the theatrical business as a vaudeville performer in 1874 at Cleveland, O., and has been closely identified with vaudeville ever since. He had a wide and valuable experience as a performer, and went into the agency business about five years ago. He has been very successful in this line of work, especially since he entered into partnership with Jo. Paige Smith in December, 1897.

Jo. Paige Smith also began his theatrical career as a player. He got his start in 1884 in Mrs. Benton's Juvenile Cinderella company, of which Cheridah Simpson was a member. After that he joined Hanlon's Fantasma company, and later played the light comedy part



CLINTON WILSON.

in *Lost in New York*. He gave up acting after this engagement, and was engaged by Jacob Litt, with whom he remained six years, as treasurer and manager of Litt's Milwaukee house. For two seasons he was attached to the forces of Charles H. Hoyt as manager, and then came to New York as representative of Harry Davis' enterprises. He resigned from Davis' employ to join Clinton Wilson on Dec. 1, 1897, and since that time has made an enviable record as a vaudeville agent.

Robert Grau has had a varied experience, covering almost every branch of the theatrical business, although, unlike his partners, he never trod the boards as a performer. He has managed several opera companies and knows the business from A to Z. Mr. Grau's attention was drawn to the vogue for high-class vaudeville a few years ago, and he entered the field as an agent, devoting himself to the task of securing well-known legitimate stars, whom he placed in vaudeville at tre-

mendous salaries. For the stars who have "made good" he has secured plenty of work, and he has a list from which he can supply any number of houses with all the headliners they may need. His clients include nearly all of the high salaried people, both "ex-legitimate" and genuine "vaudevillians."

By the terms of the contract the members of the firm agree not to enter into any private speculation in the managerial line. They will devote themselves exclusively to booking artists.

A REAL LOSS.

Violet Clemence, of the Clemence Sisters, lost a bag containing her diamonds a few days ago. She did not lose them for advertising purposes, and is filled with genuine grief at their disappearance. Unlike most performers who meet with losses of this kind, Miss Clemence knows just exactly how she lost her gems. She was sitting in a train which was leaving St. Louis, and feeling a trifle warm, she raised the window. The bag containing her ornaments was on her wrist. It knocked against the window sill and fell to the floor below. She gave the alarm; the train was stopped and a searching party was organized, but they returned without the missing bag. It seems that the train was crossing a trestle, or bridge, which spans one of the toughest neighborhoods in St. Louis, and as a bag of diamonds doesn't fall from the sky every day in the week, the lucky finder will probably be regarded as a particularly fortunate individual by his envious associates.

A "MAZET SUNDAY."

Sunday, May 21, will be remembered in New York as "Mazet Sunday." The recent investigations by Mr. Mazet into the conduct of the Police Department caused the members a good deal of anxiety, and several orders were issued last week by Chief Devery to his subordinates, calling upon them to enforce several laws which had fallen into disuse. One of the orders referred to the performers, who appear at the "sacred" concerts on Sunday, and, as a result, acrobats and players who require elaborate costumes and make-up enjoyed a much-needed rest. Those who did appear, played in everyday clothes and faces, and did as well as they could under the circumstances.

HORWITZ AND BOWERS' PLANS.

Horwitz and Bowers have placed with their publishers, M. Witmark & Sons, the following list of new songs, which promise well for the coming season: "You Ain't Changed a Bit From What You Used To Be," "Won't You Come Back To Me," "Sweet, Sweet Love," "You Were The One I Loved The Best," "A Little Misunderstanding With My Lady Love," and "She'll Never Love Another." A report was circulated last week that Horwitz and Bowers intended going into the publishing business for themselves. This is entirely false, as they have just signed contracts with M. Witmark & Sons, whereby the latter are to be their exclusive publishers.

A CHANGE OF DATES.

Idolene Cotton and her husband, Nick Long, are appearing at Keith's Theatre, in Boston, this week, where Miss Cotton is repeating her success in their protean comedietta, Managerial Troubles. Miss Cotton's new imitations of Anna Held and Johnstone Bennett have made a great hit. Mr. and Mrs. Long were to have opened here last night, but owing to the fact that Miss Cotton is in the bill the management decided to change the date, so that Miss Cotton can be properly featured when she opens here on June 5.

CAMILLE D'ARVILLE'S PLANS.

Camille D'Arville, the well-known comic opera star, will make her long-delayed debut in vaudeville in Chicago on June 11. Her repertoire will include selections from Robin Hood, Carmen, The Magic Kiss, Peg Woffington, and Martha. The demand for Miss D'Arville's services in vaudeville has been very great, and the indications are that she will be as great a success in her new line of work as she has been in comic opera. Her affairs are under the direction of James W. Morrissey, who will see that her debut is made with all possible éclat.

VAUDEVILLE AT BRIGHTON BEACH.

Emil Paur's orchestra will not play at Brighton Beach this Summer, as the managers have decided that the expense would be too great. Instead, it is likely that a military band, with vaudeville as an extra attraction, will be engaged. William T. Grover, business manager of the Montauk Theatre, Brooklyn, who has managed the Floating Roof Garden during the past two seasons, will be in charge of the entertainments.

IMPERIAL GARDENS OPENED.

The Imperial Gardens were opened last Tuesday night, under George A. Blumenthal's management. Everything possible was done to apprise the neighborhood of the event, and in spite of the rain success crowned the efforts of the management, as the sale of admission tickets had to be stopped by order of the Fire Department. The vaudeville bill was excellent, and Mr. Blumenthal says it is going to be so always.

TWO MARRIAGES.

Robert Manchester, manager of the Gay Masqueraders, informs THE MIRROR that Larry McCale, of McCale and Daniels, and Mabel Carew, members of his company, were married on the stage of the Howard Athenaeum in Boston, on Wednesday evening, May 17. Mr. Manchester also writes that Marie De Rossett was married while in New York week before last, but he forgot to mention the name of the happy man.

DEAF MUTES AT THE PALACE.

On Friday afternoon last, 300 inmates of the New York Institute for the Improved Education of Deaf Mutes visited the Palace at the invitation of Manager F. F. Proctor. Mr. Proctor has extended the same courtesy to over 100 institutions in and near New York, and the Summer afternoons will see large crowds of happy people, whose ordinary lives have but little sunshine, enjoying the antics of the merry vaudevillians.

MAUD GRANGER AT PASTOR'S.

Maud Granger, the well-known actress, who was once a member of Wallack's stock company, will make her vaudeville debut at Tony

Pastor's on June 9 in a new sketch called What the Parrot Said, written for her by Sidney Wilmer and Walter Vincent.

A QUEER LETTER.

Mr. and Mrs. William Robyns played an engagement at the Creighton Orpheum in Omaha a few weeks ago. During the week they presented The Counsel For the Defence, in which the name Jim Newton is used. Some one in Omaha, who knows a man of that name, sent Mr. Robyns the following letter:

MR. AND MRS. ROBYNS:
We attended your entertainment Saturday P.M. Was much disappointed in your part, we take our children to see something of interest, something pleasing, not such a play of harrow and murder as you portray please give us some laughable farce or anything but that play, and where you can do some acting. By what right do you include Jim Newton's name? drop it before he drops on you, there never was a Newton a murderer yet; take those that are and oblige Yours,
PATRONS.

The Robyns managed to escape from Omaha without being "dropped on" by Jim Newton.

WATSON GETS A THEATRE.

William B. Watson, of Bryant and Watson, proprietors of the American Burlesquers and Australian Beauties, has leased the Music Hall, at Lynn, Mass., and will conduct it as a first-class farce-comedy, vaudeville and burlesque house. Mr. Watson will devote the entire Summer to superintending the alterations. The stage will be new from cellar to rigging loft, and there will be ten new dressing-rooms, carpeted and with hot and cold running water. Every bit of scenery will be new. New upholstered chairs will be placed in the orchestra and the interior of the house will be redecorated throughout. Electricity will be used back and front; the lobby and front of the house will be painted in white and gold, and will be one blaze of light. The orchestra will be one of the best in New England and will be composed of thorough musicians.

ROBIE AND DINKINS' PLANS.

Robie and Dinkins report great progress with their two burlesque companies, the Knickerbockers and the Utopians. All the principals are engaged for both companies and they include some of the best known people in the vaudeville world. The scenery, which will be the most elaborate ever carried by a burlesque company, is all finished, having been made by McDonald and Hagen and painted by Gates and Morange. The printing and lithographic work is now being done by the Miner Company, and from the general equipment of both companies it is safe to say that they will be very successful.

AN HEIR WANTED.

The Lykens-McGarvie Company received a letter last week from Palmer and Kopp, lawyers, of Mt. Pleasant, Ia., asking for the address of Bert Baker, a comedian, who does a sketch with his wife under the name of the Two American Swedes.

It seems that Mr. Baker is wanted to take his share of an estate, and the lawyers state that he will probably lose the money unless he turns up soon. If this should happen to meet his eye he would do well to take the first train to Mt. Pleasant, Ia., and get all that's coming to him.

AL. G. FIELD RECOVERING.

Al G. Field, who has been very ill at his home in Columbus, Ohio, is rapidly recovering, and is busy receiving the congratulations of his neighbors in Columbus, of which place he is an honored citizen.

The preparations for next season are being pushed rapidly forward by Mr. Field and his able lieutenants, and there is no doubt that the Field Minstrels will enjoy their accustomed success. Mr. Field has made a great deal of money with his attraction, and has recently invested heavily in Ohio real estate.

LEDERER EXTENDS OPERATIONS.

George W. Lederer is carrying on negotiations with capitalists in New York, Boston and Chicago with a view to establishing a music hall circuit which will embrace those three cities. He has already signed a contract to manage the Columbia Theatre, in Boston, which will be altered and improved and opened as a music hall in the Fall. It is expected that a Chicago house will be secured shortly. Mr. Lederer will be the general manager of all three houses, but the business of each will be conducted independently.

THE ROYLES SAIL FOR EUROPE.

Mr. and Mrs. Edwin Milton Royle sailed for Europe on Saturday last. They will fill a special engagement of one week at the Palace, London, and will then return to America. They will play thirty-four weeks on the Keith circuit during the next two seasons.

VAUDEVILLE JOINTINGS.

Staley and Birbeck have scored big hits in London, Hamburg, Dresden, and Budapest. They will remain abroad for some time.

Fiske and McDonough will play a long Summer season in the principal parks, and will appear at Keith's Union Square in September.

Joseph Hart and Carrie De Mar scored a big hit during their final week on the Keith circuit in Philadelphia. They will play the Proctor circuit before sailing for Europe in June.

May Stern, a member of the Hot Air Club Burlesque co., which played at Miner's Eighth Avenue Theatre last week, caused a sensation on Wednesday evening by jumping from the stage to a box and slapping a youth who was annoying her by his attentions.

Edwin E. Allen announces his intention of appearing in vaudeville in a condensed version of The Christian, which he will not burlesque, but will present in regular dramatic form.

M. Meyerfeld, Jr., president of the Walter Orpheum Co., is due in Chicago this week from San Francisco, and will probably extend his trip to New York.

John E. Brennan has closed the season of his farce-comedy, McFee's Troubles, and will open his Summer park in Yonkers, N. Y., on May 30.

Margaret Quinn, a vaudeville performer, fell into a tank full of live crocodiles at Madison Square Garden on May 18. She could not swim, and was on the point of becoming the chief dish in a swell alligator dinner when she was rescued by Frank Hovey, an attendant.

On account of the continuance of cool weather and big business Hyde and Behman decided not to close their Brooklyn theatre on May 30, but will keep it open until the thermometer interferes.

The widow of Dion Remondy has won her case concerning the possession of his last song in a court in Los Angeles, Cal. It was found in his violin case

VAUDEVILLE.

J. E. GARDNER AND KITTY GILMORE



Big Hit

ON THE

Orpheum Circuit

"There has never been more appreciation shown an act at the Orpheum than that elicited by Mr. J. E. Gardner and Miss Kitty Gilmore. In their singing sketch entitled 'A Lover's Quarrel' they embody all the popularities of the vaudeville stage. They are both enjoyable vocalists, and have a fund of contagious humor that brings them closely in touch with their audience."—Omaha (Nebr.) World-Herald, May 15.

"J. E. Gardner and Kitty Gilmore present a singing sketch called 'A Lover's Quarrel,' in which there is little that would suggest the title, but enough good repertoire-singing to make the act one of the biggest hits on the bill. Both possess good voices and stage presence that is bound to make them favorites."—Omaha Daily Bee, May 15.

May 21, Suburban Park, St. Louis.

May 28, Orpheum Theatre, Kansas City.

ROCHESTER PRESS UNANIMOUS IN PRAISE OF

EVA WILMS AND JACK TUCKER

THE WOOLF GIRL.

PRESENTING

"SKINNY'S FINISH."

Tuesday, May 16th.

Post Express:—"An absurd little sketch entitled 'Skinny's Finish' serves to show the versatility of two clever people, Eva Williams and Jack Tucker. Mr. Tucker's powers of mimicry are not to be passed over lightly. His audience was convulsed, especially during the latter part of the performance."

The Evening Times:—"Eva Williams and Jack Tucker are headliners this week at Cook Opera House. They present a comedy skit that differs from most vaudeville entertainment of such ilk in being very funny. 'Skinny's Finish' came near finishing the Cook audiences yesterday. The house kept in a constant ripple of laughter which increased throughout the act and found final expression in several outbursts of applause. Miss Williams is pretty. Even an ugly make-up suggesting Dickens' Marchioness could not hide that fact. And Miss Williams herself did not try to hide the fact that she was clever. Tucker is funny and versatile and the combined efforts of the pair make an act which is both amusing and entertaining. Eva Williams alone is well worth a trip to the St. Paul street playhouse."

The Herald:—"A very artistic eccentric comedy act was presented by Eva Williams and Jack Tucker. It is called 'Skinny's Finish.' Miss Williams impersonates an East side 'tough' girl, 'Skinny' is her 'steady.' When the sketch opens the 'tough' girl receives a note informing her of the death of 'Skinny.' Her tributes to the memory of the dear departed and her interview with a man she mistakes for an undertaker, to the end that 'Skinny's' 'Finish' may receive due professional attention, form the subject matter of an intensely funny dialogue. Miss Williams, by the way, is such an exceedingly pretty girl that a dab of lamplack on each cheek and a smudge on the tip of her nose failed utterly to disguise that fact. With a clean face she might bear a close resemblance to Alice Nielsen. Mr. Tucker's singing, dancing and imitations are all good. The act is one of the best of its kind ever presented in Rochester."

Shea's Garden Theatre, Buffalo, 22-27.

Rose Melville

"SIS HOPKINS"

Season 1899-1900, will be presented in the pastoral musical comedy.

SIS HOPKINS—A WISE CHILD.

ALAN DALE, New York Journal, March 8, 1899. "When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

PRESENTED BY FLEMING & NICHOLS, Managers, 1368-70 Broadway, New York.

COLE JOHNSON

EBONY OFFERINGS.

1260 Broadway.

Care HOWLEY, HAVILAND & CO

BERT HOWARD and LEONA BLAND

"THE RUBE AND THE KID,"

Fairview Park, Dayton, Ohio, this week.

Four offers for next season. Would like to get some more.

WILLARD SIMMS

SIMPLE SIMON - in - MOTHER GOOSE

14th Street Theatre, April 24.

HARRIGAN

The Original Tramp Juggler.

Playing Dates. Open Palace Theatre, London, Eng., for 8 weeks, July 3. Address Agents.

THE SISTERS HAWTHORNE

Presenting Leslie Stuart's

Japanese Romance

THE WILLOW PATTERN PLATE.

Address this office.

ORPHEUM THEATRE, SAN FRANCISCO, THREE WEEKS LONGER.

THE VAUDEVILLE HIT OF THE SEASON. ENGAGEMENT EXTENDED.

FRED NIBLO

MONOLOGUE COMEDIAN.

You all know who ALAN DALE is. Well, he visited Proctor's Theatre in New York on Feb. 23 for the purpose of criticising two big stars. After devoting some space to them, he went on to say:

"You see, a sense of duty has compelled me to devote myself to Mr. Proctor's fat-typed attractions. I suppose that they are his most expensive items, and that means much. Still I'll admit that the feature of the programme that pleased me most was neither — nor —. It was Fred Niblo, a monologue artist. Mr. Niblo rattled off a long tissue of pert, amusing, disconnected remarks in a wonderful way, and managed to put himself upon the best of terms with the audience. It was not the substance of his monologue that was so pleasant, but the way in which that monologue was unrolled."

Lydia Yeamans=Titus

"SALLY IN OUR ALLEY,"

"Whose 'Baby' songs will live in the traditions of the stage."

FRED K. J. TITUS, Business Manager.

Care The Lee, 14 Wellington Street, Strand, London, Eng.

Time all filled up to 280.

Trick Violinist and Monologist. The only performer introducing a violin song and dance—a decided novelty.

FRANK WHITMAN

PIANISSIMO

4th WEEK IN THE MAN IN THE MOON.

Address, THE NEW YORK THEATRE.

after his death, and was claimed by Lillian Cochran, a vaudeville performer, who alleged that she had paid Romandy \$10 to compose the music to her words. The song is called "The Only Warm Thing in Town."

Mr. and Mrs. Arthur Sidman made their first appearance since Mr. Sidman's illness last week at Keith's Union Square Theatre. Their new sketch, "Back Home," was one of the best features of a record-breaking bill.

Wilbur Mack and Isabelle Fenton did their new act, "Her First Husband," for the first time last week at the Casino Theatre, Fall River, Mass., and it was pronounced a big success.

Fred Niblo's remarkable success in the West continues unabated. His press notices in Milwaukee were flattering in the extreme.

Edna Bassett Marshall and co. in her new singing act, "Sunshine and Sorrow," made a big hit at every performance at Poli's Theatre, New Haven, last week. They are at Keith's Theatre, Boston, this week, and open May 28 as special feature at Euclid Beach Park, Cleveland, Ohio.

Fred Walz, of Walz and Ardelle, sang George A. Nichols' ballad, "I've Waited, Honey, Waited, Long For You," with great success at the Bijou, Washington, last week. They played the Dewey Theatre last Sunday night, and made one of the hits of the bill. This week they are at Poli's, New Haven.

Charles Francis Gilroy is actively engaged on a vaudeville sketch which he intends shortly to produce, called "Engaged Under Difficulties." He has secured Katharine Angus to create a comedy character part in the sketch.

Bertha Boardman, the cornet soloist, has finished her season with Hoyt's A Stranger in New York co., and is appearing in vaudeville. She played the Brooklyn Music Hall last week, and is a headliner at the Casino Theatre, Fall River, this week.

G. De Vaulis has organized the United Stars Specialty co., consisting of five European vaudeville artists. They are playing the Eden Theatre, Paterson, N. J., this week. The co. includes Les Freres Carpes, Popita and Rosetta, Fox and Foxie, Harry Allister, and the Brothers Guido. Clifford and Hall, Belle Taylor, Phil Dalton, Kitty Kirkham, and the Zenos are also in the co.

George Felix and Lydia Barry, who have been on the road since Aug. 8, 1898, closed their season at Shea's Garden, Buffalo, on May 20. They had several offers for this and following weeks, but refused them, as they have decided to rest in Bath Beach for the summer prior to opening in The Rising Generation, which Mr. Felix will take on tour next season. Miss Barry and Mr. Felix will be married about June 1.

The Quaker City Quartette (John Pieri, Harry Ernest, Edward Hanson, and B. G. Carnes) have been re-engaged by Primrose and Dockstad's Minstrels, making their third season with the co.

Baby Lewis makes her first appearance on the Keith circuit, opening at Philadelphia on May 29.

Charles H. Sonntag, of Lima, Ohio, has secured the lease of Hoyer Park in that city, and will manage the grounds in connection with the Hoyer Park Auditorium. Special attention will be devoted to all branches of amusement, and Manager Sonntag will endeavor to place the Park upon a solid basis. The opening will occur about June 1.

Gardner and Gilmore made a big hit at the Creighton-Orpheum, Omaha, last week. They received splendid press notices, and gave a performance which satisfied both the managers and public.

Ryan and Richfield will tour the Keith circuit during July, and will present their new sketch, "A Headless Man." They will spend the month of June at Atlantic City.

Mr. and Mrs. William Robyns, after several weeks in the Western parks, will open on the Keith circuit on June 28.

During her engagement in San Francisco Lillian Burkhardt received a glowing tribute from Ashton Stevens in the Call for her work in vaudeville. She also had a series of photographs and an interview in the Wave.

Mr. and Mrs. Ed Lang and Lang's Gotham Four sailed on the St. Paul on May 17 for Europe. They will play the leading music halls.

Seymour and Dupree have closed a season of thirty-five weeks, and have gone home to Connecticut for a rest. Their act has been booked solid by Wilson, Smith and Grau from June 4, 1899, to May 1, 1900.

John MacVeigh and Louise Montrose are rehearsing a new act by Joe Flynn, which they will produce shortly.

Hugh Mack, of the Olympia Quartette, was almost suffocated by gas in his room in this city last week. He was treated at Bellevue Hospital.

Madame Tgavary was a witness in a Baltimore court a few days ago against a colored waiter who was accused of stealing some valuables from her room.

The Menzell-Bartlett Troupe of dancers and singers will arrive in the United States from Mexico on May 29, after a prolonged engagement of six months with the Grand Circo Teatro Orrien. The troupe, especially Madame Menzell, made a great hit in Mexico. Madame Menzell will introduce next season a novel sensational copyrighted dance, entitled "The Moths and the Flame," using some startling and novel light effects. The troupe is under the management of G. De Vaulis, who will be in charge of Culver Park, Rochester, N. Y., at which resort Madame Menzell and troupe will introduce spectacular extravaganzas and grand ballets during the summer season.

"You Ain't Changed A Bit From What You Used To Be," by Horwitz and Bowers, is proving one of the biggest hits of the repertoire of the Silvers.

The Sisters Engstrom, having closed their season with the Rentz-Santley co. in this city on Saturday, will spend this week with friends in Washington and Baltimore.

Pitrot and his Glo'e Trotters were in Kimberley when last heard from, and were doing well.

Terry and Lambert, in their refined singing specialties, have received the most hearty endorsement for their work, especially in Boston. The papers in that city gave them the highest praise for their act and the quality of their voices.

Curtis and Gordon write THE MIRROR from Berlin to the effect that their specialty continues to meet with great success everywhere. They may not return to America until 1900, and meanwhile they expect to feel very homesick.

Fred Bowers returned to New York last week to look after his and Charles Horwitz's songs, which are published by M. Witmark and Sons. Their latest efforts are "Sweet, Sweet Love," a waltz song, and "Just A Misunderstanding With My Lady Love," which tells the story of a lovesick coon.

Campbell and Caulfield's new talking and singing act was a big success at Keith's Boston and Providence houses.

Papinta was bombarded with white roses during her act at Keith's in Boston on Thursday evening last. The flowers came from boxes occupied by several box-parties. At the end of her turn the stage was covered with roses. It was a great occasion.

Marsh Craig, equilibrist, closed his engagement with Scott's Minstrels May 6.

J. E. Gardner and Kitty Gilmore, in their singing act, were a feature of the bill at the Orpheum, Omaha, last week. Their act was strongly indorsed by the local press.

Caryl Wilbur and Gertrude Mansfield did not try their new sketch at the Palace on Sunday evening last, but will do it next Saturday night.

Georgia Gardner is slowly recovering from the effects of an operation which she underwent several days ago.

Cecile Belknap and Bozie Stevens will produce a new act, playing the parks through the summer season. The team will be known as Belknap and Stevens.

John Hart, the well-known negro comedian, who has made thousands laugh from New York to the Pacific Coast, will return to the vaudeville stage in company with Luke Loring, the eccentric, bombastic

comedian, late of Hoyt's A Milk White Flag, in the sketch written by Arthur Morland, called "Wanted a Nurse."

Clarice Vance is just finishing her engagement over the Orpheum circuit, which has proven one of the most pleasant and successful of her career.

Blackson and Burns and Annie Hart have postponed their trip to Mount Clemens, Mich., owing to a big offer received from the management of Marion Park, St. Louis, where they began a two weeks' engagement on Sunday.

Alice Hanson and Gusie Nelson played last week at the Lyceum in Cleveland and won great applause for their clever dancing. They play a return engagement this week at Gilmore's Auditorium, Philadelphia.

Fred Anderson, the tenor, is with the Electric Quartette, playing J. K. Burke's circuit of Western parks.

Gordon and Larano, lady boxers and broadsword fencers, were recently presented with a handsome pair of broadswords by Lieutenant Barber, of H. M. Royal Sea Guards. They open their Summer season at Woodside Park in June.

Mr. and Mrs. Stuart Darrow, the sand, smoke, and shadow artists, were among the feature acts at Hyde and Behman's in Brooklyn week of May 15. They will rest at their home in Oregon, N. Y., till July 3.

Riley and Hughes have closed their season of forty-two weeks, having worked steadily since June 12 last, excepting seven weeks. Five weeks were lost in making big jumps. Mr. Hughes will spend the Summer on his farm in Milford, Mass., and Mr. Riley will rest at Atlantic City, N. J.

The McEwen, the hypnotist, closed a prosperous season of thirty-nine weeks at Council Bluffs, Iowa, April 29. Professor McEwen and wife will Summer at Detroit City, Minn. Their next season will commence at Rat Portage, Ont., Aug. 31.

Joie Winters, late of the Hall-Winters co., made her debut in vaudeville week of May 7 at the Chicago Opera House with O. W. Hall, scoring a decided hit.

Josephine Sabel and her manager, David Sabel, arrived from Europe on the Kaiser Friedrich May 18, after a most successful and pleasing engagement at the Wintergarten, Berlin. Miss Sabel was in the bill at Koster and Bial's on Sunday night, and was tendered a rousing reception. She will return to Germany in the Spring of 1900.

Bertha Welby scored another success in her vaudeville venture at the Grand Opera House, New Haven, last week. The star and co. gained the praise of the local papers, and won from the audience hearty applause and laughter. The Yale students honored them especially with applause, and gave them the college yell. Baby Welby was a special hit, and was on several occasions obliged to respond to recalls, and recite Eugene Field's "Seeing Things," which he renders in a most thoroughly artistic manner. The grace, beauty, and magnetism of Grace Welby have been highly praised.

Clivette, the juggler, will arrive in New York this week from Europe. He will remain about two months, and will return to London in time to open at the Pavilion on Aug. 14, with all the principal Continental cities to follow.

The annual benefit of Treasurer Edwin A. Bull, of the London Theatre, will occur next Tuesday evening at that house. A big list of volunteers is announced.

Grant and Durand (Cesey Grant and Rita Durand), who joined hands last Fall to go with Robie and Dinkins' Knickerbockers, are now considered one of the best sister acts in the profession. They work nicely together, and having good voices, and excellent judgment in the selection of their songs, were considered everywhere as one of the hits of a particularly strong olio. They were immediately engaged after the closing of the Knickerbockers for a run in Boston. Their wardrobe is said to be the best ever seen on the burlesque circuit.

The Sunday concert at Koster and Bial's on May 21 enlisted the services of Gilmore and Leonard, Dorothy Morton, Gus Williams, Harry Gilfoil, Truly Shattuck, Monroe and Mark, Josie De Witt, Fagan and Byron, Nellie Burt, Josephine Sabel, Ida Klein, Johnson and Dean, Louise Gunning, Jones, Grant and Jones, Clarence Quintette, Smith and Campbell, George Wright, Gilbert and Goldie, Stinson and Merton, and Gardner Brothers.

"Mike" Bernard, the popular pianist of Pastor's, had another benefit on Sunday last at the Star. The columnists included Mr. and Mrs. Arthur Sidman, Russell Brothers, James Tarrant, Charles B. Ward, Crane Brothers, Hughey Dougherty, Burke Brothers, Lydia Barry, George Evans, Stewart Sisters, Fields and Ward, Casino Comedy Four, McBride and Goodrich, Emma Carns, Morton and Revelle, George C. Davis, Emma Selbert, and Agnes Miles.

VAUDEVILLE PERFORMERS' DATES.

Allen and West—Euclid Beach Park, Cleveland, O., 27 June 3.
Abt Children—Oleontangy Park, Columbus, 28 June 3.
Abt, Prof.—Oleontangy Park, Columbus, 28 June 3.
Alberti—Keith's, Prov., R. I., 22-27.
Arthur, Josephine—G. O. H., Pittsburgh, 22-27.
Ahera and Patrick—G. O. H., Wash'n, 22-27.
Australian Four—H. and B's, Brooklyn, 22-27.
Almont and Dumont—Masonic Roof, Chicago, 22-27.
Aida and Darto—Forest Park, Highlands, St. Louis, 22-27.
Asheys, The—Park, Worcester, 22-27.
Alme—Forest Park, Highland, St. Louis, 14-27.
Albertus and Bartram—Concerto Romano, Turin, Italy, 19-31.
Angela Sisters—Forest Park, Highlands, St. Louis, 22-29.
Alvan—Halifax, N. S., 8-17, Portland, Me., 18-27.
Aldrich, Charles T.—Alhambra, London, England—indefinite.
Baker, Pete—Koerner's Park, St. Louis, 22-27.
Brandon and Regene—Forest Park, Highlands, St. Louis, 22-27.
Bewman and Adelle—New Gilmore, Springfield, 22-27.
Boothblack Quintette—K. and B's, N. Y., 22-27.
Bridley, Florence—Olympic, Chicago, 22-27.
Bartlett and May—Mannion Park, So. St. Louis, 22-27.
Baker and Randall—Keith's, Boston, 22-27.
Belmont and Weston—Pastor's, N. Y., 22-27.
Bryant and Saville—Pastor's, N. Y., 22-27.
Bloodgood, Fanny—Minerva Park, Columbus, O., 21-27.
Behan, George—Keith's, Prov., R. I., 22-27.
Banker, E. H.—Casino, Mansfield, O., 29 June 3.
Bennett and Ritter—Harlem Music Hall, 22-27.
Brownings, The—Keith's, N. Y., 22-27.
Brannan and Collins—Palace, N. Y., 22-27.
Brownie, Mr. and Mrs. J. E.—G. O. H., Wash'n, 22-27.
Behr, Carrie—G. O. H., Wash'n, 22-27.
Burkhardt, Lillian—Orpheum, Los Angeles, Cal., 8-27.
Shea's Buffalo, June 5-10.
Brown, Harrison and Brown—Keith's, N. Y., 22-27.
Bright Brothers—Empire, Toronto, 22-27.
Boyle and Graham—Orpheum, Omaha, 22-29, Great Bend, Kan., 29 June 3.
Bartlett, The—Portland, Me., 18-27.
Conroy and McFarland—Keith's, Boston, 22-27.
Coulter and Starr—Keith's, Boston, 22-27.
Cootie and Kingsley—H. and B's, Brooklyn, 22-27.
Cohans, Four—H. and B's, Brooklyn, 22-27.
Canfield and Carleton—H. and B's, Brooklyn, 22-27.
Case, Charles—Hopkins', Chicago, 22-27.
Crow, Walter—Olympic, Chicago, 22-27.
Collins, Edna—G. O. H., Pittsburgh, 22-27.
Clifton and Long—Keith's, Boston, 22-27.
Clivette—Royal Theatre, Birmingham, England—indefinite.
Carson and Herbert—Keith's, N. Y., 22-27.
Crosby and Dayne—Orpheum, Kansas City, 22-27.
Orpheum, Omaha, 29 June 3.
Conway and Leland—Keith's, Boston, 22-27.
Coulson Sisters—Keith's, N. Y., 22-27.
Ching Ling Foo—Keith's, N. Y., 1-27.
Corinne—West End Park, 29 June 3.
Constantine Sisters—Keith's, Boston, 22-27.
Clayton and Charles—Keith's, Phila., 22-27.
Curran, Anna—Wilmuth, Proctor's, N. Y., 22-27.
Clarice Sisters—Pastor's, N. Y., 22-27.
Cotton, Frank—Pastor's, N. Y., 22-27.
Connelly, Jas. E.—Keith's, N. Y., 22-27.
Cochran, Rose and co.—Proctor's, N. Y., 22-27.
Carons, The—Proctor's, N. Y., 22-27.
Crane, Lawrence—Proctor's, N. Y., 22-27.
Carey, Joseph—Leland, Albany, 22-27.
Casino Comedy Four—Keith's, Phila., 22-27.

VAUDEVILLE.

There is Money Here for You

Space is let for all kinds of legitimate privileges, must be strictly first-class. NO GRAFTING GOES.

Oleontangy Park Columbus, Ohio.

The finest amusement park in the world. Over One Hundred Thousand Dollars expended this Spring in improvements. Admission to Park free. Car fare from any part of the City only five cents. Twenty minutes' ride from the center of the City.

Can use pony track, haunted swing, crystal maze, scenic railroad, Ferris wheel, shoot the chutes, phonograph parlors, or anything that is new and novel.

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CHARLES HORWITZ

(OF HORWITZ & BOWERS.)

Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Miss Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Rudworth; "Monologue," for Miss Jessie Couthout, Nat M. Will's great parodies, also monologues, sketches, etc., for Bernard Dyllin, Ray L. Boyce, Harvey Sisters, Carr and Jordan, Giguere and Boyer, and several new acts in preparation for the best of headliners. For terms, etc., address CHARLES HORWITZ, Care M. Witmark & Sons, Schiller Building, Chicago, Ill.

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Managers of Parks playing sketches write for terms and time for THE DESERTER, the funniest 20 minute dramatic act in Vaudeville. Address Agents, or MISS ENGEL SUMNER, 338 W. 32d Street.

Sisters Coulson

EQUILIBRISTS AND DANCERS.

KEITH'S THEATRE NEW YORK. Address Agents.

De Acos Family—Bijou, Wash'n, 22-27.
Deacons, The—Casino, Mansfield, 29 June 3.
Daly, Lucy—Great Northern, Chicago, 22-27.
De Witt, Josie—K. and B's, N. Y., 22-27.
Dale, Musical—Forest Park, Highlands, St. Louis, 22-27.
De Moras, The—Koerner's Park, St. Louis, 22-27.
Deveaux and Deveaux—Koerner's Park, St. Louis, 22-27.
Downing, Robert—Oleontangy Park, Columbus, 29 June 3.
Diana—Casino, Mansfield, 29 June 3.
Dandy, Jess—Harlem Music Hall, 22-29.
Druden and Leslie—Proctor's, N. Y., 22-27.
Dunn and Jerome—Leland, Albany, 22-27.
Duffy, Sawtelle and Duffy—G. O. H., Wash'n, 22-27.
Drew, Dorothy—G. O. H., Wash'n, 22-27.
Dawson, Cavilly and Dawson—G. O. H., Wash'n, 22-27.
Derenda and Brown—Palace, N. Y., 22-27, Proctor's, N. Y., 29 June 3.
De Forests, The—New Gilmore, Springfield, 22-27.
Doan and Lenhart—Pastor's, N. Y., 22-27.
De Forests, The—Harlem Music Hall, 22-27.
Deming, Arthur—Lake Erie Park Casino, Toledo, O., 21-27.
Downs, T. Nelson—Palace, London, England—indefinite.
Dougherty, Hugh—Keith's, Phila., 22-27.
Dunham, Lillian—Keith's, Phila., 22-27.
Dooley and Tenbrooke—Pastor's, N. Y., 22-27.
Duncan, A. O.—Keith's, N. Y., 22-27.
Edson, Harry—Lyceum, Cleveland, 22-27.
Evans, Geo.—G. O. H., Pittsburgh, 22-27.
Electric Quintette—Minerva Park, Columbus, 21-27.
Eldridge, Press—Keith's, Boston, 22-27.
Estus, Ed—Palace, N. Y., 22-27.
Erni, Sig.—Olympic, Chicago, 22-27.
Evans, May—Koerner's Park, St. Louis, 22-27.
Earl and Wilson—Keith's, Prov., R. I., 22-27.
Falke and Semon—Keith's, Phila., 22-27, Keith's, Prov., R. I., 29 June 3.
Forbel and Ruge—Keith's, Boston, 22-27.
Forrester and Floyd—Bijou, Wash'n, 22-29.
Franklin, Irene—Lyceum, Cleveland, 22-27.
Fisher and Carroll—Keith's, Prov., R. I., 22-27.
Fox, Will H.—Lake Erie Park Casino, Toledo, O., 21-27, Oleontangy Park, Columbus, 29 June 3.
Fielding—Lake Erie Park Casino, Toledo, O., 21-27.
Fredericks Troupe—K. and B's, N. Y., 22-27.
Folly Trio—Pastor's, N. Y., 22-27.
Freemonts, The—Lyceum, Cleveland, 22-27.
Foreman and West—Palace, N. Y., 22-27.
Fields and Salina—Shea's, Buffalo, 22-27.
Four Emperors of Music—Shea's, Buffalo, 22-27.
Farrells, The—Cook O. H., Rochester, 22-27.
Fanchon Sisters—G. O. H., Wash'n, 22-27.
Fortnis, Three—H. and B's, Brooklyn, 22-27.
Franklin Sisters—Olympic, Chicago, 22-27.
Fitzgerald, Harry—Chicago O. H., 22-27.
Fagan and Byron—K. and B's, N. Y., 22-27.
Goldin Trio—Leland, Albany, 22-27.
Gorman and Proctor—G. O. H., Wash'n, 22-27.
Graham, Geo.—Bijou, Wash'n, 22-27.
Gilmore and Leonard—H. and B's, Brooklyn, 22-27.
Garvie and Thompson—Chicago O. H., 22-27.
Griffith Bros.—K. and B's, N. Y., 22-27.
Griffin, Gerald and co.—Keith's, N. Y., 22-29, Keith's, Phila., 29 June 3, Keith's, Boston, 5-10.
Garopella and Shirk—Leland, Albany, 22-27.
Gaylor and Gaff—Pastor's, N. Y., 22-29.
Gilbert and Goldie—Keith's, Prov., R. I., 22-27.
Glenro, James R.—Los Angeles, 21-28.
Goggin and Davis—Palace, London—indefinite.
Garrisons, The—England—indefinite.
Higgins and Leslie—Koerner's Park, St. Louis, 22-27.
Howard and Emerson—Olympic, Chicago, 22-27.
Harris and Walters—Olympic, Chicago, 22-27.
Hartley and Amann—Keith's, Prov., R. I., 22-27.
Hooker and Davies—Shea's, Buffalo, 22-27.
Harris and Fields—Keith's, N. Y., 22-27.
Harrington, J. W.—Palace, N. Y., 22-27.
Holt, Alf—Leland, Albany, 22-27.
Hermanetti Bros.—G. O. H., Pittsburgh, 22-27.
Hall, Howard and co.—Cook O. H., Rochester, 22-27.
Harrigan—Cook O. H., Rochester, 22-27.
Henshaw and Hoyt—G. O. H., Wash'n, 22-27.
Hazard, Grace—G. O. H., Wash'n, 22-27.
Holmes, Taylor—Keith's, Boston, 22-27.
Hilton—Keith's, Boston, 22-27.
Haskell, Loney—Mannion Park, St. Louis, 22-27.
Howard and Blund—Fairview Park, Dayton, O., 22-29, Lake Erie Park, Toledo, 29 June 3.
Harpers, The—Keith's, Phila., 22-27.
Hawkins, Lew—Forest Park, Highlands, St. Louis, 15-27.
Hew, May—Chicago O. H., 22-27.
Hayes and Lytton—Keith's, Boston, 22-27.
Herbert, Professor—Keith's, Boston, 22-27.
Howe and Edwards—England—indefinite.
Heath, Marie—Palace, N. Y., 22-29.
Heffron, Tom—Central Theatre, Montreal, 22 June 3.
Hedrix and Prescott—Keith's, Prov., R. I., 22-27.
Heron, E. J.—Proctor's, N. Y., 22-27.
Judge-Todd Family—Lyceum, Cleveland, 22-27.

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Jones, Grant and Jones—K. and B's, N. Y., 22-27.
Johnstone, Ralph—Keith's, Prov., R. I., 22-27.
Johnstons, Musical—H. and B's, Brooklyn, 22-27.
Kollins, Edna—G. O. H., Wash'n, 22-27.
King and Gray—Keith's, Phila., 15-27.
Kelly and Ashby—Shea's, Buffalo, 22-27.
Kernell, John—Keith's, Boston, 22-27.
Le Clair, John—Orpheum, Los Angeles, Cal., 22 June 3.
Lelliott, Busch and Lelliott—Park, Worcester, 22-27.
Litchfield, Mr. and Mrs. Neil—Idelwild Park, Newark, O., 22-27, Lindenwald Park, Hamilton, O., 29 June 3.
Loftus, Cissie—Keith's, N. Y., 15-27.
La Reanes, The—Lake Erie Park Casino, Toledo, O., 21-27.
Lozree—Proctor's, N. Y., 22-27.
Lamb and Bamber—Cook O. H., Rochester, 22-27.
Lynch and Jewell—Minerva Park, Columbus, 22-27.
Lee, Henry—Proctor's, N. Y., 22-27.
Le Clair, La Nard and Rich—G. O. H., Wash'n, 22-27.
Le Roy and Morris—G. O. H., Wash'n, 22-27.
Lane, Mary—Mannion Park, So. St. Louis, 22-27.
Levy, Ethel—H. and B's, Brooklyn, 22-27.
Lawler, Chas. B.—Olympic, Chicago, 22-27.
Laredo and Blackard—Olympic, Chicago, 22-27.
La Pell and Pollock—Olympic, Chicago, 22-27.
Lorenze and Allen—Masonic Roof, Chicago, 22-27.
Lawrence, Prof.—K. and B's, N. Y., 22-27.
Lawrence and Harrington—Park, Worcester, 22-27.
MONROE AND WACK—K. and B's, N. Y., 22-27.
McPhee and Hill—Oleontangy Park, Columbus, O., 29 June 3.
Melrose and La Verne—Casino, Mansfield, O., 29 June 3.
Mardo—Keith's, N. Y., 22-27.
Moore, Raymond—Palace, N. Y., 22-27.
Morell and Evans—Palace, N. Y., 22-27.
McLean and Hall—Leland, Albany, 22-27.
McBride and Goodrich—G. O. H., Pittsburgh, 22-27.
Mack and Elliott—G. O. H., Wash'n, 22-27.
MITCHELL, MASON—Minerva Park Casino, Columbus, June 4-10.
Mortimer, Eloise—Great Northern, Chicago, 22-27.
Matthews, Zoe—Olympic, Chicago, 22-27.
More Bros.—Olympic, Chicago, 22-27.
Morris and Elin—Chicago O. H., 22-27.
Manning and Weston—Chicago O. H., 22-27.
Moore, Jas. H.—Chicago O. H., 22-27.
Merkelle Sisters—Park, Worcester, 22-27.
Morton and Revelle—Harlem Music Hall, 22-27.
Melville and Stetson—Masonic Roof, Chicago, 22-27.
Mudge and Morton—Park, Worcester, 22-27, New Gilmore, Springfield, 29 June 3.
Melville, Rose—Keith's, Boston, 15-27.
McIntyre and Heath—Keith's, Prov., R. I., 22-27.
Morris, Felix—Keith's, Phila., 22-27, Keith's, Boston, 29 June 3.
Manhattan Comedy Four—Park, Worcester, 22-27.
Mora, Helene—Keith's, Prov., R. I., 22-27.
Marshall, Edna Bassett—Keith's, Boston, 22-27.
McAvoy and May—Forest Park, Highlands, St. Louis, 15-27.
Mortons, Three—Hopkins', Chicago, 22-27.
Moreland, Thompson and Roberts—Forest Park, Highlands, St. Louis, 22-27.
Morello Troupe—Lake Erie Park Casino, Toledo, O., 21-27, Euclid Beach Park, Cleveland, 29 June 3.
Marion Bros.—Chicago O. H., 22-27.
Newboys' Quintette—Shea's, Buffalo, 22-27.
Nelson, Gleneseretti and Demmino—New Gilmore, Springfield, 22-27.
Navarre, Grace—Koerner's Park, St. Louis, 22-27.
Navarre, Blanche—Koerner's Park, St. Louis, 22-27.
Nondescript Trio—Palace, N. Y., 22-27.
Niblo, Fred—Olympic, Chicago, 22-27.
Nobles, The—Keith's, N. Y., 22-27, Keith's, Boston, 29 June 3.
Onri, Adele Purvis—Olympic, Chicago, 22-27.
O'Kabe's Japs—G. O. H., Wash'n, 22-27.
Orpheum Comedy Quartette—Mannion Park, So. St. Louis, 22-27.
Pelot—Pastor's, N. Y., 22-27.
Peck and Zoll—Cook O. H., Rochester, 22-27.
Palmer Trio—Keith's, Prov., R. I., 22-27.
Peak and Shaw—Cook O. H., Rochester, 22-27.
Peck and Kollins—Forest Park, Highlands, St. Louis, 29 June 3.
Price, Mand Beall—Hopkins', Chicago, 22-27.
Perry, Chas. E.—Olympic, Chicago, 22-27.
Phawey Troupe—K. and B's, N. Y., 22-27.
Powers, John T.—Koerner's Park, St. Louis, 22-27.
Pantzer Bros.—Keith's, N. Y., 22-27.
Potter Children—Portland, Me., 18-27.
Polk, Dan—Harlem Music Hall, 22-27.
Papinta—Keith's, Prov., R. I., 22-27.
Quigley Bros.—New Gilmore, Springfield, 22-27.
Ryan and Ryan—Pastor's, N. Y., 22-27.
Rosina—Pastor's, N. Y., 22-27.
Raymond, Alice—Euclid Beach Park, Cleveland, O., 27 June 3.
Reame, Lee—Oleontangy Park, Columbus, 29 June 3.
Randalls, The—Minerva Park, Columbus, 22-27.
Rooneys, The—Harlem Music Hall, 22-27.

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"Carrie Webber was pretty and more than usually chic and fetching. Her dance with Sullivan in the second act was loudly and deservedly encored."—*Philadelphia Press*.
"Joe J. Sullivan is too well known as a great Irish comedian to need any praise."—*Pittsburg Gazette*.
"Joe J. Sullivan as Tim McFadden was a variety show in himself."—*Pittsburg Press*.
"Joe J. Sullivan has only to show his face to be amusing, and Carrie Webber is one of the few clever soubrettes."—*Buffalo Express*.
"Joe J. Sullivan and Carrie Webber kept the audience laughing almost continuously during their time upon the stage."—*New York Clipper*.

"Somehow I rather enjoy the comedy work of Sullivan and Webber. They seem to take an enjoyment in their work which so few performers do nowadays."—*Chicot*.
"Joe J. Sullivan, who plays Tim McFadden, has a great make-up and a face that would set Ireland free, and Carrie Webber, who plays Bella Dunnigan, is the star of the company. She dresses well, dances well, sings well, and is applauded when she simply walks across the stage."—*Indianapolis News*.
"When Sullivan laughed last night the audience laughed with him, and the hit he made was of elephantine proportions."—*Detroit Free Press*.
"Joe J. Sullivan is one of the really humorous Irishmen on the stage. He has mannerisms of his own which are decidedly unique, and his efforts are responsible for many amusing moments."—*Kansas City Times*.
"Joe J. Sullivan has few equals as a burlesque Irishman, and his laughs and funny ways brought down the house. Miss Webber was lively and chipper, and filled her part very nicely."—*Mirror*.

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"Miss Pearl Seward, leading lady of Under the Dome Co., who is a favorite in the city, concluded a very successful engagement at the People's Theatre on Saturday night. Miss Seward is a painstaking and thoroughly capable artist and destined in the near future to occupy a prominent place in the theatrical firmament of Greater New York."—*New York Chronicle*.
"and sometimes he has clever people. One of these is Miss Pearl Seward, who, last season, did the chic and tempting soubrette, and this season plays Nora Considine, heroine in Under the Dome, and does it well. She will be heard from. She is destined for better things."—*Canadian Magazine* for April.
"Pearl Seward was a beautiful and attractive Nora Considine."—*Waterbury Republican*.
"Miss Seward plays the part of Nora with grace and skill."—*Buffalo Courier*.
"Miss Pearl Seward as Marco was a character worthy of study. She knew how much the

character required to make it strong and effective, and just that much of her power she gave it. She did not overact her part, and produced an effect without a flaw."—*La Crosse, Wis. Morning Chronicle*.

"Pearl Seward, as La Belle Marco, left nothing to be desired. Her rendition of the part was superb."—*Niles, Mich., Evening Post*.

"Miss Seward was Galatea, and she was very good throughout the entire play. Her expression and her actions were those that the real Galatea must have used. She filled the part most acceptably and pleasingly."—*Beaumont, Wis., Daily Free Press*.

"Miss Seward was sweet, womanly and convincing as the animated creature of the sculptor's genius. Her work in its delicate shading, showing care, conscientious study and a ready appreciation of its finer phases and wide possibilities."—*Burch, Ind., Times*.

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Rhinehart, Stella—Leland, Albany, 22-27.
Ruskin, Blanche—G. O. H. Wash'n, 22-27.
Raymond, Musical Trio—Keith's, Boston, 22-27.
Rackett Bros.—Mannion Park, So. St. Louis, 22-27.
Ravens, Musical—New Gilmore, Springfield, 22-27.
Revere and Fields—Proctor's, N. Y., 22-27.
Robyns, Mr. and Mrs. W.—Lake Erie Park Casino, Toledo, O., 21-27.
Renwood, Minnie—Chicago O. H., 22-27.
Royce, Ray L.—Keith's, Phila., 22-27, Keith's, Prov., R. I., 29-June 3.
Romulo Bros.—Lake Erie Park Casino, Toledo, O., 21-27.
Raymond and Clarke—Keith's, Boston, 22-27.
Ramsey Sisters—Leland, Albany, 22-27.
Riley and Hughes—Deer Brook Park, Milford, Mass., 22-27.
Sennetts, Six—Keith's, Phila., 15-27.
Sherman and Morrissey—Orpheum, Kansas City, 22-27.
Satur Brothers—Keith's, Phila., 15-27.
Siegel, Samuel—Harlem Music Hall 22-29.
Sldman, Mr. and Mrs. A.—Harlem Music Hall 22-29.
Swan and Bumbard—Cook O. H., Rochester, 22-27.
Sellsman, Minnie—Palace, N. Y., 22-27.
Satterlee, Jennie—Chicago O. H., 22-27.
Sheehan and Kennedy—Keith's, Phila., 22-27.
Sablon, Mlle. Pastor's, N. Y., 22-27.
Shayne and Werden—Harlem Music Hall 22-27.
Shedman, Prof.—Palace, N. Y., 22-27.
Scott and Wilson—Mannion Park, So. St. Louis, 22-27.
Silver and Enorie—K and B's, N. Y., 22-27.
Sadi—New Gilmore, Springfield, 22-27.
Sheldon, Viola—Park, Worcester, 22-27.
Snyder, Bud—Keith's, Prov., R. I., 22-27.
Thompson and Green—Monroe Park, Toronto, 22-June 3.
Tobins, The—G. O. H., Pittsburg, 22-27.
Trixedo—Cook O. H., Rochester, 22-27.
Topack and Steel—Bijou, Wash'n, 22-27.
Troubadour Trio—Park, Worcester, 22-27.
Turlon, John E.—Portland, Me., 14-27.
Turney, J. T.—Alhambra, Milwaukee, 22-27, Hopkins', Chicago, 29-June 3.
Thomas and Barry—Shea's, Buffalo, 22-27.
Veronee, Emil—Euclid Beach Park, Cleveland, 22-June 3.
Van and Nobrega—Harlem Music Hall 22-27.
Worth Trio—Park, Worcester, 22-27.
Williams and Adams—Proctor's, N. Y., 22-27.
Winstanley and Sullivan—Proctor's, N. Y., 22-27.
Wentworth, May—G. O. H., Wash'n, 22-27.
Winter and Noma—Bijou, Wash'n, 22-27.
Wilson and Massoney—Mannion Park, So. St. Louis, 22-27.
Ward and Vokes—Great Northern, Chicago, 22-27.
Wilson, Billy—Olympic, Chicago, 22-27.
Wallace and Lewis—Chicago O. H., 22-27.
Wainwright and Tiffle—Chicago O. H., 22-27.
Wrightman, Allen—New Gilmore, Springfield, 22-27.
Wilson and Clayton—Korner's Park, St. Louis, 22-27.
Williams and Tucker—Shea's, Buffalo, 22-27.
Watson, Hutchinson and Edwards—Keith's, Phila., 22-29.
WILDER, MARSHALL P.—Lyceum, Cleveland, 22-27, Garden Theatre, Buffalo, 29-June 3.
Whitman, Frank—N. Y. Theatre, N. Y. City—in definite.
Wilson, Al. H.—Minerva Park, Columbus, 22-27.
Wartenberg Bros.—Keith's, Prov., R. I., 22-27.
Wilson, Knox—Hopkins', Chicago, 22-27.
Willett and Thorne—Pastor's, N. Y., 22-29.
Welby, Pearl, Keys, and Nellis—Palace, N. Y., 22-27.
Wilson and Leicester—Proctor's, N. Y., 22-27.
Wormwood, Prof.—Minerva Park, Columbus, 21-27.
Weston, Willie—Lyceum, Cleveland, 22-27.
Ward and Curran—Pastor's, N. Y., 22-27.
Wilson and Lorain—Euclid Beach Park, Cleveland, 22-June 3.
West, Florence—Cook O. H., Rochester, N. Y., 22-27.
Waitney, Anne—Shea's, Buffalo, 22-27.
Wilson, Earl—Keith's, Prov., R. I., 22-27.
Walsh and Arjelle—Poli's, New Haven, 22-27.
Welch, Joe—Proctor's, N. Y., 22-27.
Young and De Voe—Minerva Park, Columbus, 21-27.
Zeno, Carl and Zeno—Mannion Park, So. St. Louis, 22-27.

MATTERS OF FACT.

The Milton Aborn Opera Company turned people away at Waldmann's New Theatre, Newark, N. J., May 18, with the Forepaugh-Sells circus as opposition. A testimonial performance will be given on May 31 for Fred Waldmann upon his retirement from the management of the theatre. The Aborn company will sing *Cavalleria Rusticana* and acts from *The Chimes of Normandy*, *The Bohemian Girl* and *Il Trovatore*.

W. S. Butterfield has now a list of forty theatres that he is booking for next season.

Owing to the fact that Tennessee's Pardonier will not be sent out again by Manager Abston until the season of 1900-1901, Jane Octoroon, whose portrait is published on another page, will be at liberty for next season. She may be addressed in care of THE MIRROR.

Anna Vislaire, whose portrait is printed on another page, may be addressed in care of Mrs. Fernandez, or at the Empire Theatre.

Charles Hildesley, for ten years leading tenor of the D'Oyley Carte Opera company, in England, and last season a member of the Jefferson D'Angels company, will consider offers from responsible managers.

Fred W. Peters has made a success in London, playing General Billeaux in *Why Smith Left Home*. One paper declared "Mr. Peters is a miniature George Alexander."

Harry Davies, leading tenor with the Grau Opera company the past season, will appear at Sans Souci Park, Chicago, opening June 25. Mr. Davies is open to offers for 1899 and 1900.

Emmett C. King having closed a season of thirty-five weeks with the Murray Hill Theatre Stock, was immediately engaged to play his old part in Pudd'nhead Wilson for the Spring tour. He is back in the city, and says he is willing to add a few more weeks to his season.

Marion P. Clifton, whose comedy and character work with the Richard Mansfield and Kate Claxton companies the past season was highly praised, is back in the city and open for engagement.

ment. Her New York address is 238 West Thirty-ninth Street.

Manager M. J. Jacobs, of the Columbia Theatre, Newark, N. J., wants to buy for cash second hand full drops in the best of condition.

Ethel Strickland, who played Marion in Smyth & Rice's *My Friend from India*, is at liberty to accept engagements for next season. She has a good contract for voice.

The Morris Comedy company, which will tour the South the coming season, will comprise one of the highest salaried casts in repertory. Proprietor M. C. Morris will spare no expense in equipping the organization. The season will open on Sept. 18 and only the larger cities will be played. Sam de Leon has been secured to announce the approach of the attraction.

Hope Booth, who played the ingenue in *Through the Breakers*, the past season, won praise by her performance. Miss Booth has not yet signed, although she is considering several good offers.

The Kilmt-Hearn company has secured from T. H. Winnett the following plays for next season: *The Great Diamond Robbery*, *The Silver King*, *Barnes of New York*, and *The Walls of New York*. John A. Himmelman's *Idols* have secured from the same agent, in *The Heart of the Storm*, *Lost in New York*, *A Charity Girl*, *The Ladder of Life*, and *Love and Law*.

The Leigh Morrison Comedy company will add to their repertory next season *The Danger Signal*, *A Kentucky Girl*, and *Blue Grass*, which have been procured for them by T. H. Winnett.

George Mack, the "shaver" of Smyth and Rice's *My Friend from India* company, has just closed a thirty-six weeks' engagement and is at liberty for stock or road for the approaching season.

Ethel May Harrison, endowed with pleasing features, is open to offers. She may be addressed care of this office.

George Thatcher's Minstrels are now being organized by D. W. Truss. The best people in all branches in this particular branch of theatricals are wanted by him. Mr. Truss' office is located at 18 East Twenty-second street.

Small flats, all furnished for housekeeping, are to be had at reasonable rental at 258 West Forty-third Street.

Charlotte Wade proved herself an actress of much force by her portrayal of the heavy role, Dagmar, in *At Piney Ridge*. The press everywhere singled her out for special praise. Miss Wade has not yet closed for the forthcoming season. She is spending the Summer at her home, 20 Cliff Street, New Rochelle, N. Y.

Richard Mansfield played to \$1,658 at Galesburg, Ill., on Wednesday.

J. Palmer Collins, late of Charles Coghlan's company, and more recently with Wilton Lackaye, will consider offers for the Summer and next season.

Undergraduates of the Ogontz, Pa., school played *The Merchant of Venice* on May 15, the cast including Alice Granberry, Marguerite Ogden, Anna Hazard, Bessie Jennings, Jessie Page, Madge Drake, Edith Peters, Florence Brooke, Elizabeth Camp, Charlotte Jenkinson, Nancy Snyder, Marian Miles, Katherine McCreary, Mary Ward, May Cordes, and Bob Venable.

Charles Abbe, for three seasons a prominent comedian with Roland Reed, severs his connection with that star at the end of the present season. He desires a stock engagement for next year, and may be addressed in care of this office.

A popular Cincinnati theatre may be rented by responsible parties. Owen Ferree is the New York representative of the property.

A number of Blaney's plays are offered on royalty for next season. All have had successful metropolitan as well as road productions. The offices of Blaney and Vance are now located at 1358 Broadway.

George Hilton, who has been for many years with McConnell's Theatrical Exchange, and has just closed with *El Capitán*, has become associated with Thomas H. Winnett, of Winnett's Emergency Bureau. He will take charge of the routing and booking department.

The Kansas City Talking Machine Company offer \$100 in gold for an appropriate picture for the title page of the song, "Just the Picture of a Girl I Used to Know." One of their latest song hits is "She'll Never Live to Love Another Coon."

Lisle Leigh has been highly complimented by the press on her work as *Claire* in *The Iron Master*, with Kendall Weston.

E. D. Davenport will manage George W. Wilson in repertory next season. Mr. Wilson, who has confined his tour to New England, enjoyed a prosperous season. Mr. Davenport will make his headquarters at the Park Theatre, Waltham, Mass.

Two comedians of metropolitan reputation want a manager to back them in a farce comedy next season. They may be addressed as K. M. care of this office.

Frank A. Ferguson has written another comedy skit for vaudeville purposes. It is for two characters, male and female. Mr. Ferguson is now located at 4235 Wabash Avenue, Chicago, Ill.

Pearl Seward, who, at the head of her own repertory company, scored magnificently in many difficult roles several seasons ago, has been equally successful with *Under the Dome* the past two seasons, last season playing the lead, *Nora Considine*. Miss Seward is a quick study and an excellent dresser. Not having signed for next season, she is open to negotiations.

Eugene J. Hall, formerly of A. Q. Scammon's forces, has been engaged by Mr. Peruchi as business manager for the Peruchi-Beldeni com-

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HOPE BOOTH

INGENUE and JUVENILE

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As Mabel Harwood (Through the Breakers), Hope Booth created a very pleasant impression. This artist is also blessed with good looks, facile delivery, and agreeable personality. Her intelligent impersonation is worthy of high praise.—*Chicago Democrat*, March 20, 1899.

Miss Booth, a very pretty and winsome little actress, was the life of the comedy scenes.—*Minneapolis Times*, April 10, 1899.

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added greatly to its attractiveness. George L. Chennell is the manager.

LETTERS TO THE EDITOR.

DRESSING-ROOMS.

New York, May 19, 1899.

To the Editor of *The Dramatic Mirror*:

SIR—Permit me, through THE MIRROR, to suggest to the local manager at Elmira, that, prior to the opening of next season, it would be well to have the dressing-rooms thoroughly cleaned. They do not appear to me to have had a nail of water on them for years. Then they should be kept in proper order for every visiting company. The same remarks apply to Binghamton. Great improvements may be made in the dressing-rooms at Poughkeepsie. Crockery is cheap enough, and a few bowls and pitchers would be a decided improvement on a bucket of water placed on the floor with a tin bowl (about two for five) placed alongside. Very truly,

VERNER CLARGES.

OF INTEREST TO CANADIAN TOURISTS.

NANTUCKET BEACH, MASS., May 20, 1899.

To the Editor of *The Dramatic Mirror*:

SIR—Will you kindly give this bit of information to agents and managers who are booked or contemplate booking in Canada next season, and who carry scenery valued at over \$100?

They must procure a United States Consul's certificate in Canada previous to their departure therefrom. This must be done exclusive of the export certificate given them upon entering Canada. The Consul's certificate can be secured from the nearest United States Consul. The charge for the same is nominal—\$1—and it saves a mountain of trouble.

Take my advice, and don't take anybody's word for it that the export certificate is sufficient. It is not. Each United States customs officer has his instructions from the United States Treasury that require the attraction to have the United States Consul's certificate before they can be cleared. Truly,

WILSON S. ROSS, Shore Acres company.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Packed to the very doors is the state of affairs at the Great Northern, and the new music hall at this time promises to be a success. Ward and Vokes head the excellent vaudeville troupes, and it is needless to say that they are exceedingly funny in all they do. There seems to be no limit to "Happy" Ward's smart capers, and Harry Vokes never misses an opportunity to make a laugh. With Lucy Daly, Margaret Daly Vokes, Emily Rappaport, Elsie McArthur, Will West, George Sidney, Charles Pusey, and many other brilliant entertainers, nothing more could be wished for, as far as the cast is concerned. The Floor Walkers, Three Must Get Theres, and Sponging Lite are the divisions of the entertainment. The chorus merits special mention and Frank Davis's experienced hand was in evidence throughout the pretty ensembles, etc. Manager E. D. Stair and his corps of assistants deserve credit for bringing in such a refreshing performance. The engagement is for the entire summer, with additional travesties from time to time.

This is the season for the park openings, and it seems that some new scheme of the sort springs up every day. There are at least six or eight new ones in the field that will be devoted to vaudeville, and it remains to be seen how many will succeed. The openings of most of them have been deferred on account of the very cool weather. The Sans Souci Park, which will eclipse all the other summer resorts here, was to have opened 20, but the management wisely decided to wait until 27.

E. P. Simpson, manager of the Academy of Music, will again have the Chutes Park. He has arranged to give his vaudeville performances under a covering instead of in the open air, as heretofore.

William H. West's Minstrel Jubilee has finished the first week and is now in the last week of a very successful engagement at McVicker's. A number of new specialties are given and the splendid performance is giving entire satisfaction.

Hopkins is offering its patrons a carefully prepared revival of The Land of the Living, which is nicely done by the capable stock co. Sam, Kitty and Clara Morton, Charlie Case, Maud Beall Price, and Knox Wilson all appear in their respective turns. May Homer, the popular leading lady of the Hopkins co., will be tendered a benefit next Friday afternoon and evening, and a host of well-known performers will appear.

The co. which gave two performances at the Haymarket last Sunday included the Four Orlans, Ed. Garvie and Mollie Thompson, T. J. Farron, Morrissey and Rich, Annie Kendrick, Wallace and Lewis, Walter Crow, the Mathew Duo, Kate Loftus, and the Marion Brothers. The business has been very large the past two Sundays and Managers Kohl and Castle will continue these performances throughout the summer.

The bill at the Olympic this week is a generally good one, comprising such well-known people as Harris and Walters, Adele Purvis Onri, Howard and Emerson, Florence Binkley, Charles B. Lawler, Charles E. Perry, Fred Niblo, Bafette's Italian Boys Band, Zoe Matthews, Franklin Sisters, Walter Crow, Laredo and Blackard, Signor Erni, Latell and Pollock, Billy Wilson, and the Moore Brothers.

The bill at the Chicago Opera House has Jennie Satterlee and her co. as the topbills, with a good lot of other entertaining acts, embracing Ed. Garvie and Mollie Thompson, Minnie Renwood, Morrissey and Rich, the boxing kangaroo, Manning and Weston, Harry Fitzgerald, May Hovey, Wallace and Lewis, James H. Moore, Marion Brothers, and Wainwright and Tiffie.

Burl-sque and vaudeville is the programme at Sam T. Jack's Theatre.

Hillinger's Garden opened with the following list of specialty people: Kinzo, Frank and Don, and several others more or less entertaining.

The Park Theatre also has a very good attraction, as is the case at the Northwestern Theatre.

George Wilson, of "Waltz Me Again" fame, is at the Masonic Temple Roof Garden, with Melville and Stetson, Almont and Lumont, Lorenz and Allen, and others.

Homer Carroll Johnson, Lucy Daly, and several others now playing in Chicago are making a big hit with James O'Day's song, "My Honolulu Queen." It promises to become one of the most popular songs of the day. Sol Bloom, the well-known music publisher, has moved his quarters to the Real Estate Board Building, corner Dearborn and Randolph streets. His new establishment occupies an entire floor and the first floor at that, and there are a number of parlors for the convenience of the profession. Lester, of the old and well-known team, Lester and Allen, is to have a benefit at the Gaiety 28. Lester and Williams were long and favorably known to the vaudeville stage, and also were stars with the Me and Jack co. for some seasons. Mr. Lester is in very bad health and the cause is a decidedly worthy one.

The regular season at Ferris Wheel Park opens next week. The Swedish fair is here this week.

BOSTON, MASS.—Talk about your hits! Rose Melville has broken all records at Keith's and her engagement is continued another week. She is as droll as ever and her sketch goes with a roar of laughter. The other features of the week are Edna Cotton and Nick Long, Edmund Hayes and Emily Lytton, Press Eldridge, John Kernell, Conway and Leland, Frobel and Ruge, Taylor Holmes, Edna Bassett Marshall, Conroy and McFarland, Baker and Randall, Hilton, Raymond and Clark, Coulter and Starr, Raymond Musical Trio, Constantine Sisters, and the biograph. Ching Ling Foo's engagement has been postponed for a time, but he is featured among the announcements of coming attractions.

Black Patti's Troubadours are the second colored vaudeville co. to appear at the Grand Opera House, and will finish the season there. It includes Dan and Lizzie Avery, Mattie Phillips, Marsh Craig, Billy Miller, Minnie Ringgold, James Bland, Meredith Sisters, Leslie Triplett, W. H. Stewart, and the Troubadour Sextette. Of course Black Patti is the star feature of the musical part of the bill.

At the Howard Athenaeum the Gay Morning Glory Burlesquers introduce Webb and Hassan, George W. Wills and Grace Barron, Prests and Balmaine, Coley and Manie Grant, McCabe and Sabine, McCleod and Melville, and Madeleine Franks. The house bill includes Sierra Nevada, Mamie Harnish, Frederick Brothers, Mlle. Enalie and Kitty Kerwin, Stewart and Gillen, Verdier Sisters, May Bryant, Ed Christie, Kamochi, German Rose and the Brownies Ida.

At the Palace this week the olio includes Armstrong Brothers, Nester, Wren and Holland, Cosey Grant and Rita Durand, Whitley and Bell, and Margaret Rosa.

At the Lyceum this week the High Rollers present, among other attractions, Sylvia Starr, Lew Randall, Mlle. Fabiano, and Gertrude Rutledge.

At Austin and Stone's this week appear the Milwaukee Troubadours, Christian Bros. and the Brownies, Barr, McCarty and Madden, Boulden and Griffin, Agnes Evans, McDowell and Reed, Sisters Princeton, Gertrude Warren, Hall and Herbert, McDonald and Fankner, Florence Zeller, Brothers Rollow, Lillian Belmont, and the Ramond Family.

The Four Cohans did not appear at Keith's last week after all, some dispute about featuring being the cause, I hear. Their place was filled by Arthur Dunn and Clara Belle Jerome.

Boston is having a war of magicians, with the Herrmanns at the Boston this week and the Kellers at the Hollis next.

Buffalo Bill's advance car struck Boston yesterday and began preparations for taking the city by storm. But where's the circus? Not one came to town last year, and the billing of the Forepaugh-Sells show indicates that it is coming as near as Lynn and then going north through New Hampshire and Maine.

WASHINGTON, D. C.—Managers Burke and Chase reopen the Grand Opera House for jubilee week and present a continuous performance from noon to midnight. Those appearing are the O'Kabe Japanese Troupe, Mr. and Mrs. J. Edwin Browne, William H. Conley, Josephine Arthur, Le Clair, La Nard and Rich, Duffy, Sawtelle and Duffy, Dorothy Drew, Henshaw and Hoyt, Abner and Patrick, Le Roy and Morris, Grace Hazard, Blanche Kuskin, Carrie Behr, Gorman and Proctor, Fanchon Sisters, May Wentworth, Dawson, Caville and Dawson, Edna Kollins, and Mack and Elliott. Roeder and Crane's co. is at Kernan's Lyceum. In the co. are Corrado and Laurent, Ernest Roeder, West and Williams, Bigger and Dreher, De Vaux and De Vaux, Mlle. Darlett, Major Marbo, Brown, Maddox and Bosch, Murray and Murray, and Leo Pardollis. Owing to the outdoor festivities incidental to the Pence Jubilee Manager Kernan announces three performances daily—afternoon, evening, and midnight. Monte Carlo Girls Burlesque co. comes next. The Bijou management also announces three shows on jubilee days. Those

engaged at this house this week are the Bon Ton Trio, Barton and Ashley, the De Aco Family, Forrester and Floyd, Topack and Steele, the American Vitograph, George Graham, Banks Winter and Little Nona, Nina Collins, Sol Goldsmith, Dot Davenport, Flora Parker, Sam Adams, and Annie Carter. Item: Manager Sam Gassenheimer opened his popular Summer garden in the Hotel Lawrence, adjoining the National Theatre, for the season 30. Professor John A. Faber's orchestra has been engaged for the summer. Those appearing are Frank Walsh, George E. Allen, Manning and Lawrence, Dick Mack, Paul Brady, Master Dick, and Rose and Elmer.

PHILADELPHIA, PA.—The usual large and varied vaudeville programme is presented at Keith's. Felix Morris and his splendid co. appear in The Vagabond, Hughie Dougherty, Falke and Semon, Fred Herbert's dogs, Six Selnetts, Ray L. Royce, Casino Comedy Four, Sator Brothers, Sheehan and Kennedy, the Harpers, Lillian Durham, King and Gray, Claydon and Clouse, and the biograph are in the Saturday night. The Keiths are becoming a society fad. The house is always packed by the beauty and elite of the city.

The Trocadero has an excellent drawing card in the Monte Carlo Girls Burlesquers, with two bright and breezy sketches and entertaining variety novelties. The Brothers Abbaeco do a great turn. Dumont Sisters, West and Thompson, William J. Fields, Eva Swineburne, Byron G. Hanson, H. Tom Ward, William and Lillian, K. J. Danvers, and a pretty chorus girls complete the programme. Sam Desauter's Hot Air Club makes its first appearance in this city and will close the season of the prosperous Trocadero week 20.

The Glad Hand co. hold the week at the Lyceum. Business keeping up to usual standard. Mlle. Lapetier, Woolley and Fields, and a big array of beauties are the special features. **FRANKENBERG.**

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Business keeps up remarkably well here and a favorable bill was given 15. By Milton and Dolly Nobles, Hayes and Lytton, Caron and Herbert, Conway and Leland, Gus Williams, William Rowe, Frobel and Ruge, the Bernards, Havens and Andrews, Waldo Whipple, Campbell and Canfield, Constantine Sisters, and the biograph. The idea of checking bicycles, recently introduced, is becoming very popular, and many clubs have "runs" to Keith's. For week 22: Papina, McIntire and Heath, Helene Mora, Fisher and Carroll, Hendrix and Prescott, Signor Alberti, Bartley and Amann, Wartenberg Brothers, George Behan, Earl and Wilson, Lew Palmer, Ralph Johnson, and biograph. Olympic (A. A. Spitz, manager): Fred Irwin's Majestic Burlesquers did a fair business here 15-20. Specialties by Russell and Tylline, Howard and Mack, Three Glissandos, Sisters Carmontelle, Quigley Brothers, Irwin and Remington, the Florence Trio, and George S. Betts. Clarke Brothers Royal Entertainers 22-25. West-end, 15-20. K. J. Danvers, and a pretty chorus girls complete the programme. Rider's Moulin Rouge played a return date here 15-20 to fair houses. Nellie Franklin, Harry Stewart, Signorina Maccari, Allen and North, the Manikins, the Two Fantasi, and Whitley and Bell appeared. The Sporty Widows 22-25. Item: Smoking has been discontinued at the Westminster on Friday afternoons and ladies are admitted free. This scores one for Manager Batcheller.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, lessee and manager): Week 15-20 the theatre was crowded to overflowing performance. Flo Irwin, assisted by Walter Hawley, was the feature, and The Gay Miss Con proved a delightful vehicle for Miss Irwin's notorious humor. Curtain calls were in evidence after each performance. Edna Bassett Marshall and co. presented a novel sketch entitled Sunshine and Shadow. Miss Marshall has a sweet, flexible soprano voice which she uses with taste and judgment, and she was ably assisted by two clever little maidens and a talented boy whose names were omitted from the programme. The rest of the bill was made up of good acts and included Daly and Devere, Fanny Fields, who made a pronounced hit; O'Brien and Havel, a capital sketch team; the De Filippis, Barr and Evans, Harry Walters, and the tableaux-vivants. Week 22, Fred Monroe and co., Johnny Carroll and Addie Crawford, the Golden Gate Quartette, Lizzie B. Raymond, Lawrence and Arletta, the vitagraph, Walz and Ardelle, Flood Brothers, and Lavigne and Booth. Items: J. J. Spaline, manager of Poli's Waterbury Theatre, was in town 15. Mr. Spaline reports excellent business. George Felsburg, pianist at the Wonderland, has been playing "The First Violin" waltzes by Max Witt to daily encores. The waltzes are exceedingly pretty. It is announced that Harry Healey, of Newark, will be associated with Mr. Poli's theatres next season.

BUFFALO, N. Y.—Manager Shea "turned 'em away" at the Garden 15-20. The bill was an unusually strong one, even for this house. Henri French was the headline, but Irene Franklin made one of the biggest hits of the bill. Others were Al Leech and the Three Rosebuds, Todd-Judge Family, De Forests, Maude Beall Price, Felix and Barry, and the Meeker Baker Trio. Bill for 22 includes Kelly and Ashby, Thomas and Barry, Williams and Tucker, Newsboys' Quintette, Hooker and Davies, and Annie Whitney. The Court Street closed its season 13. The season has been a fairly prosperous one, although not to be compared with those immediately preceding. The policy of the house through out the season has been burlesque productions, and the meritorious ones have fared well. The competition of other houses has been felt more keenly this season than in years past. The Wonderland is approaching the end of its season. The bill 15-20 included the usual number of curios and freaks and a strong vaudeville programme. Business was good.

CLEVELAND, O.—Manager Hennessey presents to his patrons at the Lyceum week 22 a great bill, with Marshall P. Wilder as the topbills. The rest of the entertainers are the Todd-Judge Family, Irene Franklin, Lillian Westman, Harry Edson and his dog, and the Fremonts. Week 23 Ezra Kendall will head the bill. The closing week at the Star was a good one. Clark Brothers' Royal Burlesquers furnished the amusement, with the following specialties: Mignard Family, Emma Weston, the Cosmopolitan Trio, Tenney and Signor, and Howard and Emerson, concluding with the biograph. Theatricals' Election. Euclid Beach Park will open 27. The attraction at the theatre will consist of Wilson and Lorain, Ernie Veronee, Alice Raymond, Allen and West, and the Morellos.

PITTSBURG, PA.—Roeder and Crane's Vaudeville Athletic co. opened at the Academy of Music 15 to a crowded house. The co. includes Maddox and Beach, West and Williams, Bigger and Dreher, Deveau and Deveau, Mlle. Darlett, Murray and Murray, and Carolo and Laurent. Ernest Roeder, wrestler, tried his skill against local talent during the week. The house closes for the season 20, reopening Aug. 14. John L. Sullivan may have a week June 12. The vaudeville bill at the New Grand 15 was exceptionally fine and was headed by Ezra Kendall. Others in the bill were Mason and Francis, Kessler and Carrick, Ralph G. Johnson, and Wormwood's monkeys and dogs. Next week: George Evans and a long list of specialty people. E. J. DONNELLY.

JERSEY CITY, N. J.—The Bon Ton is the only place of amusement open here and the business continued good. The Metropolitan Burlesque co. opened 15-20 and presented a pleasing programme, made up of white and colored people. The Reunion of Nations is a clever opening act. Amy Wilson, Fred and Rose Lucier, Sophie Thorne, Pearl Woods, Kitty Brown and co., Curtis and Wooly, and the Golden Gate Quartette are in the co. A Trip to the Philippine Islands is a very good finish. The house makes a new departure 22 when The Real Widow Brown comes in for one week to be followed by Side Tracked 23-June 3.

PORTLAND, ORE.—Fredericksburg (Louis Dammasch, manager): With an entertaining bill comprising Flora Del Bois, George Gray, Annette and Maude Kramers, and Foreman and Howlett, mingled with selections by C. L. Brown's orchestra, this house did good business week ending 14. Coliseum (Will H. Brown, manager): Fair attendance to a good bill 14, with Rand Brothers, Malcolm Brothers, and Frank H. Hessel as special features. Item: Louis Dammasch, manager of the Fredericksburg, left 15 for San Francisco. He will be absent two or three weeks. His object is to secure new talent for the house.

ALBANY, N. Y.—Leland Opera House (F. F. Doctor, manager): P. V. Nash, resident manager. The attendance at this popular house has steadily increased and the attractions are kept up to a high standard. Week 15-20 the bill consists of Gilmore and Leonard, Raymond, Moore, Lillie Western,

Hooker and Davis, Dryden and Leslie, Nellie Seymour, Al. Lubin, and Ed Christie. Arthur Dunn and Clara Belle Jerome head the list 22-27. Frederic Bond and his comedy co. open a Summer engagement 29. **CHARLES N. PHELPS.**

SAN FRANCISCO, CAL.—Attractions at the Orpheum still prove excellent. Week 7-13: Baby Lund, Hugh Stanton and Florence Modena, Zazelle and Vernon, John Le Clair, and James Richmond-Glenroy amused. Novelties for week 14 include the Montrose Troupe, Edna Aug, and the Escamillos. **FRED S. MYRTLE.**

LOS ANGELES, CAL.—Orpheum (Thomas J. Myers, manager): The house is all sold for tonight, accompanied by Treasurer Kruger's genial smile, greeted late comers 8-14. Lillian Burkhardt in The Lady of the Bower Tree scored heavily, and was the recipient of numerous and beautiful floral tributes. George W. Day proved most entertaining in neatly told stories and parodies, Manie and Al. Anderson, "the colored Tabasco," are great favorites here and were warmly received in their sketch. Rio Brothers were seen in their wonderful ring act and the Jackkys tumbled cleverly. The Escamillos repeated their marvelous acrobatic wire act, the greatest ever seen here. Favor and Sinclair were seen in a change of sketch, and Way and Matland appeared in their specialty. Coming 15: Signor and Signora Pasquali, Four Nelson Sisters, and Dillon Brothers.

OMAHA, NEB.—Vaudeville has held undisputed sway week 15. Interest centered largely in the re-opening of the Trocadero, which is again under the management of W. W. Cole. The theatre has been undergoing alterations. It was packed to the doors at the two opening performances 14, and many were unable to get in. The bill consisted of John C. Fox and Katie Allen, the Trolley Car Trio, the Mowats, Hughes and Hughes, Haynes and Haynes, Gould, Wesley, Gould, and Venice Harry Montgomery, and a good orchestra. At the Croighon-Orpheum Clifford and Ruth head an attractive bill, and are followed by Gardner and Gilmore, the Three Franklin Sisters, Fred Niblo, the La Monte, Florrie West, Bronson and Lewis, and those bright little Council Bluffs artists, Frances McMillen and Margaret Stephan, who will certainly make their mark in vaudeville. Business splendid.

NEW ORLEANS, LA.—The theatres here have closed for the season and the Summer resorts are having their inning. Athletic Park, sparkling with five thousand incandescent lights, opened 14, with the Chicago Marine Band. The band is larger and better than ever and a fine programme is given nightly. Sibyl Sammis, who made a decided impression here last year, is heard tri-weekly, and the Four Lamoths give a daring and interesting exhibition. The cinematograph views are numerous and entertaining. West End, along Lake Pontchartrain, opened its second week 14, and ten thousand people enjoyed the lake breeze and the excellent music. Corinne, Artie Hall, and the vitagraph are in the bill. Max Fitch is handling the amusement features at this resort and his management is a thorough success.

COLUMBUS, O.—Minerva Park Casino (John K. Burke, manager): The opening bill for this popular resort 14-20 was a good one, and the patronage is on the increase. That clever team, Hilda Thomas and Frank Barry, made an immense hit. Mark Murphy, Jennie Reynolds, Jack Norwirth, and Rosaire were well received. Louise Kerlin, a Columbus girl, was excellent in her vocal selections. Underlined: Professor V. P. Wormwood, Al. H. Wilson, the Electric Quartette, Lyndell and Jewell, Fanny Bloodgood, Young and DeVoe, and the Randalls. Olentangy Park Casino (George L. Chennell, manager): This new resort will open 28 with Robert Downing, Will H. Fox, Abt Children, La Reans, McPhee and Hill and Professor Abt.

NEWARK, N. J.—Waldman's Opera House (Louis Robie, manager): Sam Scribner's Gay Morning Glories filled a return date 15-20. Grant and Grant, Willis and Barron, Gaiety Trio, McPhee and Hill, McCabe and Sabine, Madeline Franks, Preston and Balmaine, McCleod and Melville, and Dorothy Neville appear to advantage in variety and burlesque. Red Birds at the Seashore. Good business. Flynn's Big Sensation 22-25. Krueger Auditorium (Harry S. Healey, manager): Murphy and Nolan, Ed Clark, Barr and Evans, the Martinellis, Nellie Linton, Lynch and Jewell, Harry Thompson, and Miss Tommy Watson appeared at the concert 14. The weekly Sunday concerts at this house will be discontinued in two weeks.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Sam Green, business manager: Week 15-20: Bessie Green, Gussie White, Ida Bainer, Anne Goldie, Louise King, Viola Mason, Chris Meyers, Chic Kehoe, Sam Green, and Eddie Perry. Olympic (S. Fink, manager): Opened to fair business week 15-20. A good bill by Mlle. Modesta, Lillie Cereta, Amy Lee, Lulu Joudwin, Hazel De Mar, Nellie Boydell, Fate Becker, William Becker, Leon and Leon, Walter Kent, Polly O'Neill, Mlle. S. Ormand, Lillie Bert, Charles Ellsworth, and Charles Gardner.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Williams and Tucker, Lezelle, Wilson and Halpin, Keeley Brothers, Samuel Seigel, the Columbian Four, and Inez Macusker appeared in an up-to-date bill that filled the house week 15-20. Inez Macusker was in splendid voice, and she was a decided success. Florrie West, Lamb and Bamber, Peck and Zoll, and others 22-25, which will be the last week of the season. The house will close for a general overhauling and enlargement.

MINNEAPOLIS, MINN.—The Harmonia presented quite a strong bill week 14 to satisfactory business. Marie Waur made a hit in her operatic selections. The Malcolms did attractive work in legation and Vernon performed some sensational acrobatic feats. George Chester did some clever hand balancing. Alma Rutherford sang coon songs very entertainingly. Nellie Tuson, Lillian Merrill, Mamie Norris, and Archie McKinnon also contributed taking specialties.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): The Hengler Sisters, dainty and pretty, sang and danced with great success 14-20. Barnes and Simon were also clever, and Boyle and Graham were ridiculously funny. Hanley and Jarvis were witty, and Charlie Vance, a delightful singer of coon songs, made quite a hit. Esmeralda, slack wire musician; Arthur Amdeen, in musical turn, and De Bolien Brothers, acrobats, completed the list.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Business at this popular place continued up to the standard. Following people week 15-20: Demora Sisters, Addie Favart, George Cunningham, Geneva Smith, Lizzie Miller, the Gaiety Sisters, Evans and Gant, Sossie Howard, Clark and Franklin, Madeline Sedol, Reggie Deleton, and Hamilton and Wiley. Item: J. M. Barton is at present in New York booking people.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor): Clarence Leonard, manager: Week 15: The Coles, Clara Wagner, Cole and Henderson, Rhoda Oliver, Scott and Howard, the La Roses, Sisters Castle, Myrtle La Blanche, Jack Welch, Minnie Garland, Ray Phillips, Ella Hawkins, and Monk. Week 22: Prior and Gates.

FALL RIVER, MASS.—Rich's Theatre (A. E. Rich, manager): Closed. Casto (Al. Haynes, manager): Master Joe O'Hare played a return 15-20, and Bonner, the talking horse, continues a second week. May Mooney, John Phillips, Fenton and Mack, Mack and Dailey, and Bertha Elton make up the bill.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Week 15-20 seemed to be an off date, both as to attendance and attractions. The artists were the Clorise Sisters, Sadi, Harry Boyd, Willett and Thorne, Ward, Bradburn and Murphy, Terry and Elmer, and the biograph.

JOPLIN, MO.—Lloyd Brown of Kansas City opened a Pavilion theatre 14, playing vaudeville. First week's bill: Handline, "king of handclappers," Jess Vernon, ventriloquist; De Boe Martin's troupe of canines, St. Clair and Lorena, and Zoe Matthews.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): High Rollers Burlesquers opened 15 to fair business; co. is fair, some of the specialties being above the average.

GLOUCESTER, MASS.—Dewey (George Le Barr, manager): Week 15: Viola Sheldon, Bingham, Gypsin, and Roma, Will H. Marcherson, and La Clede and Raymond.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Business opened light week 15. Performance beneath the average, having for its main features Fielding and the Eldridges.

MEMPHIS, TENN.—East End Park (Charles T. Taylor, manager): The Electors, Sheridan and Flan-

agan, Goldie, Washburn, and the Four Pickerts attracted large crowds week 15.

ST. JOSEPH, MO.—Wonderland (Nick Wagner, manager): Lew Hall's Georgia Minstrels 7-13 to good business.

ARENA.

TOPEKA, KAN.—Gentry Brothers' Dog and Pony Show, No. 1, under the personal direction of John Gentry (who is nursing a broken wrist from trying to conquer a savage untamed Kansas City street car recently), met a water spout the opening day 10, which dwarfed the crowds greatly, but the second day, being fine, they recovered, and took a pot of money away with them. They have augmented the show until now it deserves to rank with almost any old-time one-ring circus in many ways.

AKRON, O.—Walter L. Main's Circus exhibited here 10. During the afternoon performance a tornado struck the town. The tent was torn to pieces. Of the large crowd present only a few were hurt, and those not seriously. No evening performance could be given. Very fortunately Mr. Main had ordered a new tent, that was to be delivered at Painesville, O., the very next stand of the circus.

CAMBRIDGE, O.—John Robinson's Circus 15: enormous crowds; good show. Amison Brothers' Circus 20.

WABASH, IND.—Gentry's Dog and Pony Show 13 pleased fine business.

FORT SMITH, ARK.—Lemon's Circus 11 to crowded tents.

CHARLOTTE, PA.—Wallace Shows 13 to big business.

KEARNEY, NEB.—Campbell Brothers' Circus 12 to good crowds; excellent performances.

KANSAS CITY, MO.—Ringling Brothers' Circus played to crowded tents 15, 16, giving splendid shows.

COUNCIL BLUFFS, IA.—Sands and Astley's Circus 10 to good business.

TRENTON, N. J.—Forepaugh and Sells Brothers' Circus gave two performances 18 that were well attended, considering the rainy day.

ONEIDA, N. Y.—Signor Santelle's Circus 16 drew good crowds in spite of a heavy rainstorm; pleasing performances.

EAST LIVERPOOL, O.—Walter L. Main's Circus 12 filled every seat afternoon and evening.

HARRISBURG, PA.—Forepaugh and Sells Brothers' Circus 15 pleased a multitude of people, citizens and otherwise.

OWASSO, MICH.—Wixom Brothers' Animal Show 10 to fair business.

PITTSBURG, PA.—Buffalo Bill's Wild West gave four performances 15, 16, turning people away.

MIDDLETOWN, CONN.—Goodrich's Wagon Show to large attendance 19.

LEHIGHTON, PA.—Boone's Pony and Dog Show 16 gave a very creditable performance to a large audience. Rain interfered with the attendance.

ST. JOSEPH, MO.—Gentry's Dog and Pony Show 11-13 did large business; good performances.

JOPLIN, MO.—Lemon Brothers' Circus 9: drew large afternoon crowd. A heavy rain hindered the night performance, which was stopped when about half over.

MARIETTA, O.—John Robinson's Circus 13: fair audiences; not a strong show.

LOUISVILLE, KY.—Gentry's Dog and Pony Show concluded its successful two weeks' engagement 13.

DIXON, ILL.—J. W. Hetier's Inter-Ocean Shows closed a successful week's engagement 13.

SALETT, O.—Walter L. Main's Circus to capacity of tents 13; performances excellent.

HASTINGS, NEB.—Campbell Brothers' Circus 6: small circus; good crowd. Ringling Brothers' Circus June 6.

ERIE, PA.—Walter L. Main's Circus attracted large crowds 18; performance excellent.

TO LET.
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